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Opening Night at

POPS '97

BOSTON POPS ORCHESTRA • KEITH LOCKHART, CONDUCTOR

WEDNESDAY, MAY 7



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THE OPENING NIGHT AT POPS committee has chosen May Day and its celebration of spring's return as the theme of this year's Opening Night festivities. Throughout Symphony Hall this evening are examples of the most enduring symbol of May Day, the Maypole, with its fountain of colorful streamers. It is also an appropriate image for the return of the Boston Pops season, Boston's own "rite of spring." We are delighted that you have joined us to welcome back for his third season our vibrant Pops Conductor, Keith Lockhart, and the outstanding musicians of the Boston Pops Orchestra.

Special thanks go to the hardworking members of the Boston Symphony Association of Volunteers and BSAV President Margaret Williams-DeCelles, whose contributions to the orchestra of time and talent are immeasurable. Coordinating an event of the magnitude of Opening Night at Pops is a considerable challenge, and this year's committee, under the leadership of two couples, Megan and Robert O'Block and Debra and Sebastien Sulser, has succeeded magnificently.

Returning for the third consecutive year as corporate sponsor of Opening Night at Pops is John Hancock Funds. We value this ongoing partnership with another longtime Boston institution and salute the management of John Hancock Funds for its continuing generosity.

Our appreciation also extends to those of you present in Symphony Hall tonight for playing an important part in the continuance of this springtime tradition. The Boston Pops Orchestra is more than 100 years old; the tradition of May Day began centuries earlier, in ancient Roman times. Both, however, speak to us of joyous rituals that bring people together, full of promise and ever young.

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Nicholas T. Zervas, M.D.
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About the Cover Theme: May Day

May Day, the name popularly given to the first day of May, has been celebrated for centuries and among many cultures. May Day festivals probably stem from the rites practiced in honor of Flora, the Roman goddess of spring. At Flora's temple the Romans would put a crown of flowers on her statue and wind garlands around the columns. The Romans who emigrated to England brought with them their custom of celebrating spring and created what became a favorite English holiday. On May Day the English went "a-maying" in the woods, to gather branches of the flowering hawthorn, or "may." There were celebrations with music and dancing around a Maypole decorated with wreaths of flowers, ribbons, and golden balls hung on the pole top. More recently children have danced around the Maypole with brightly colored streamers, weaving in and out to wrap the ribbons around the pole. The 1997 Opening Night at Pops committee has chosen this charming image and its promise of spring's return as this year's theme.

Cover design: Richard Chiarella

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Toast

The Boston Symphony and the Opening Night at Pops

A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

Congratulations



On another season of Pops!

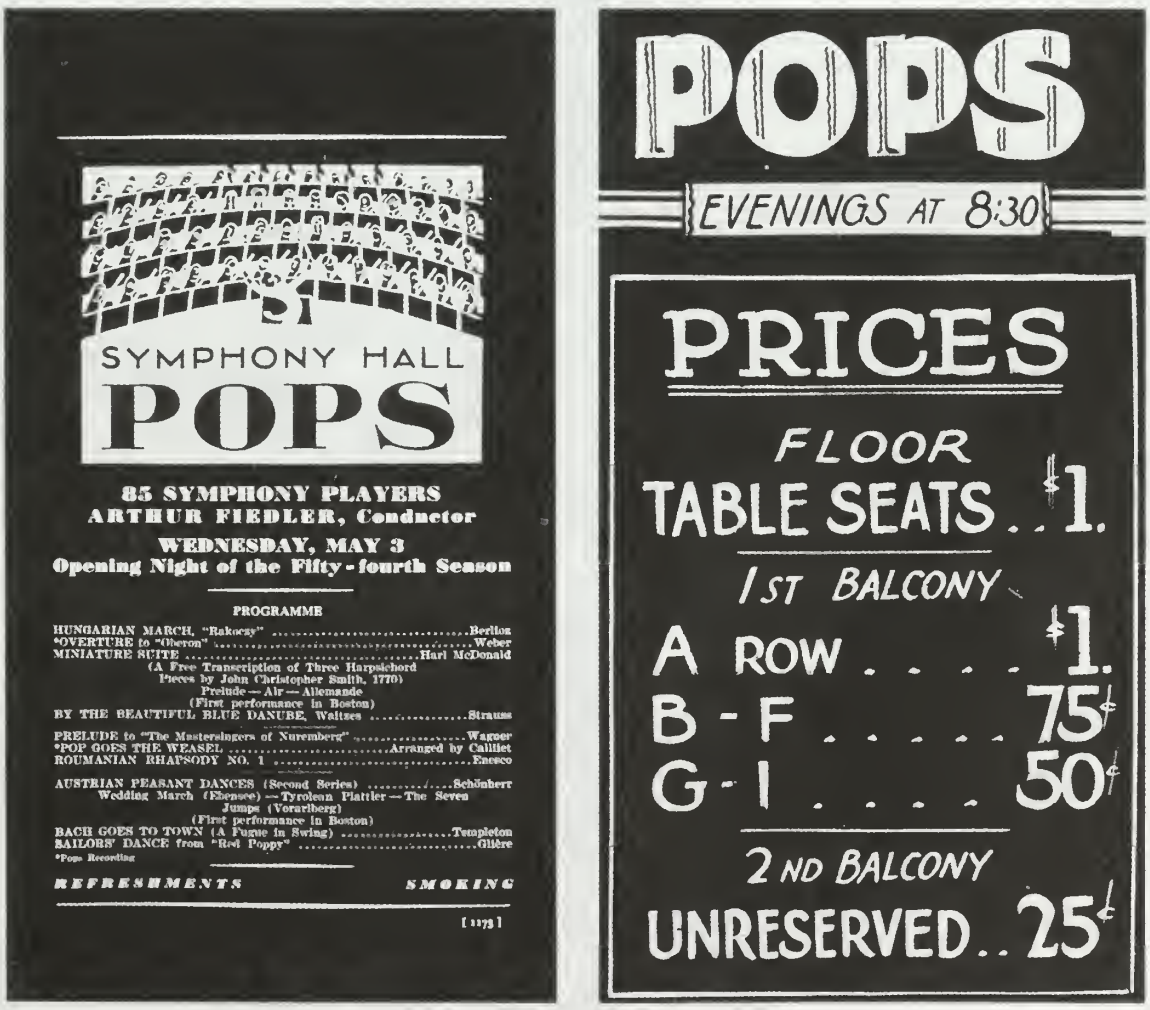
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Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler



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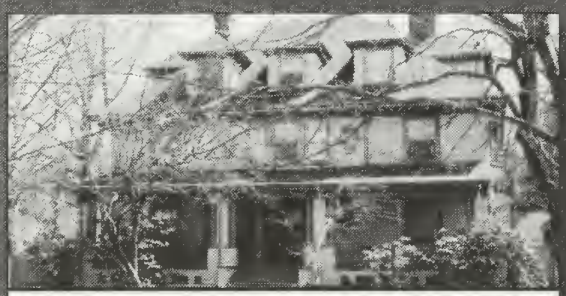
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had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



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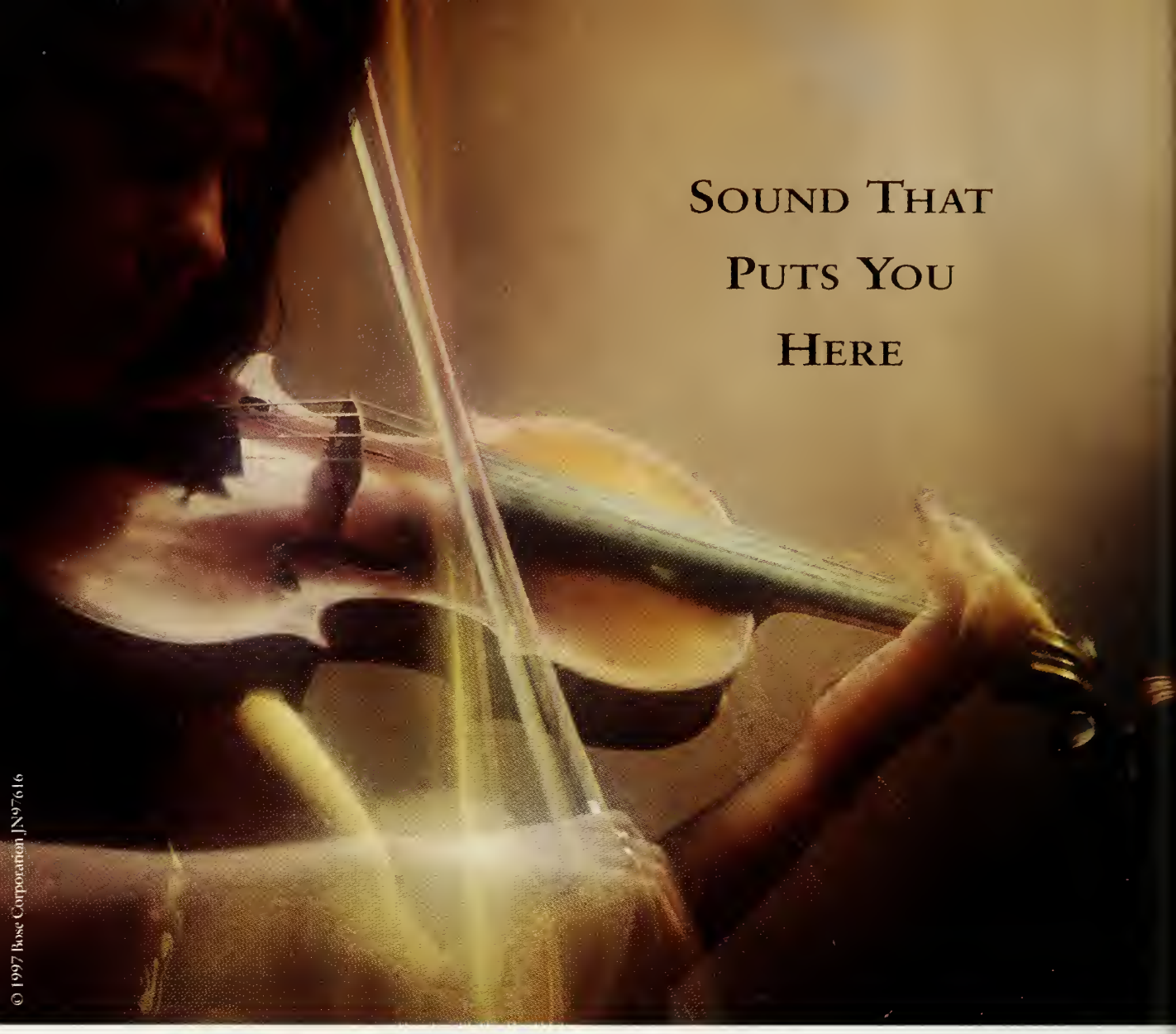
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts; made fourteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; and made his Carnegie Hall debut with the Boston Pops Orchestra. In June he will make his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Last season Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In October 1996 the first recording in this series, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, was released nationwide and entered *Billboard*'s Classical Crossover chart at number one. Mr. Lockhart's second RCA Victor album, *American Visions*, was recorded in November and is scheduled for release in June.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.

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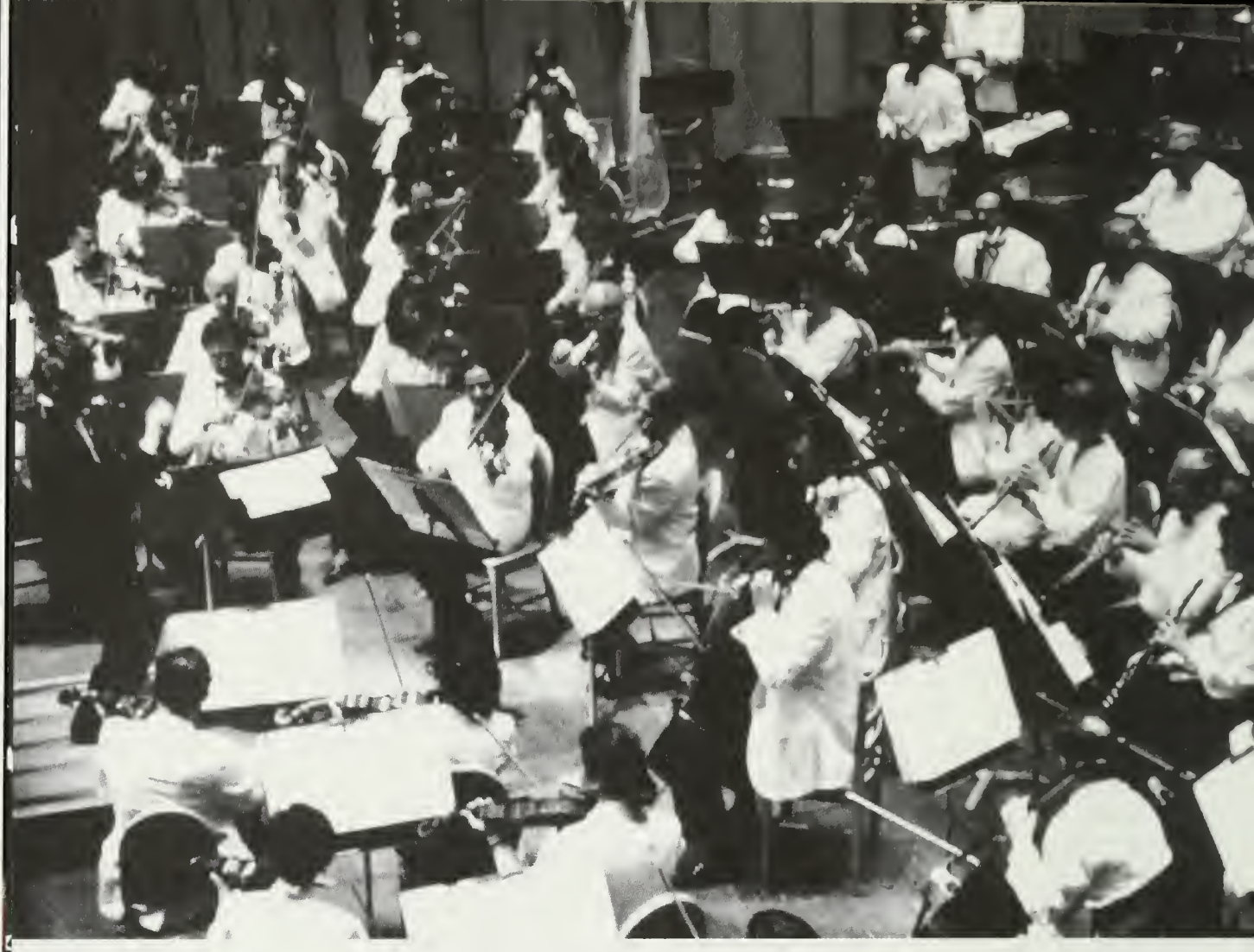
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

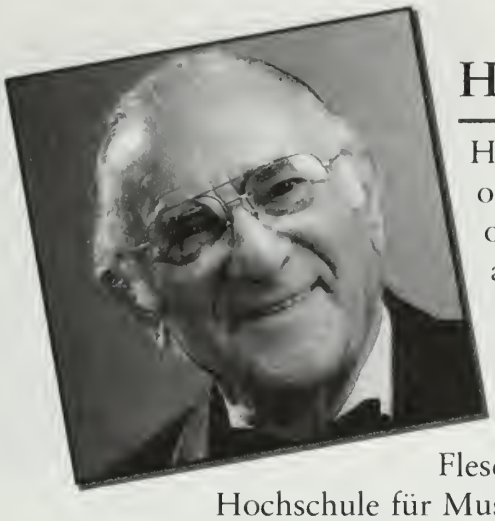
Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



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Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

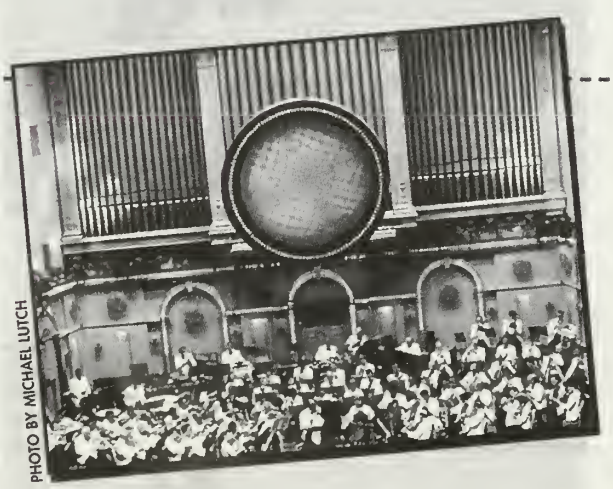
Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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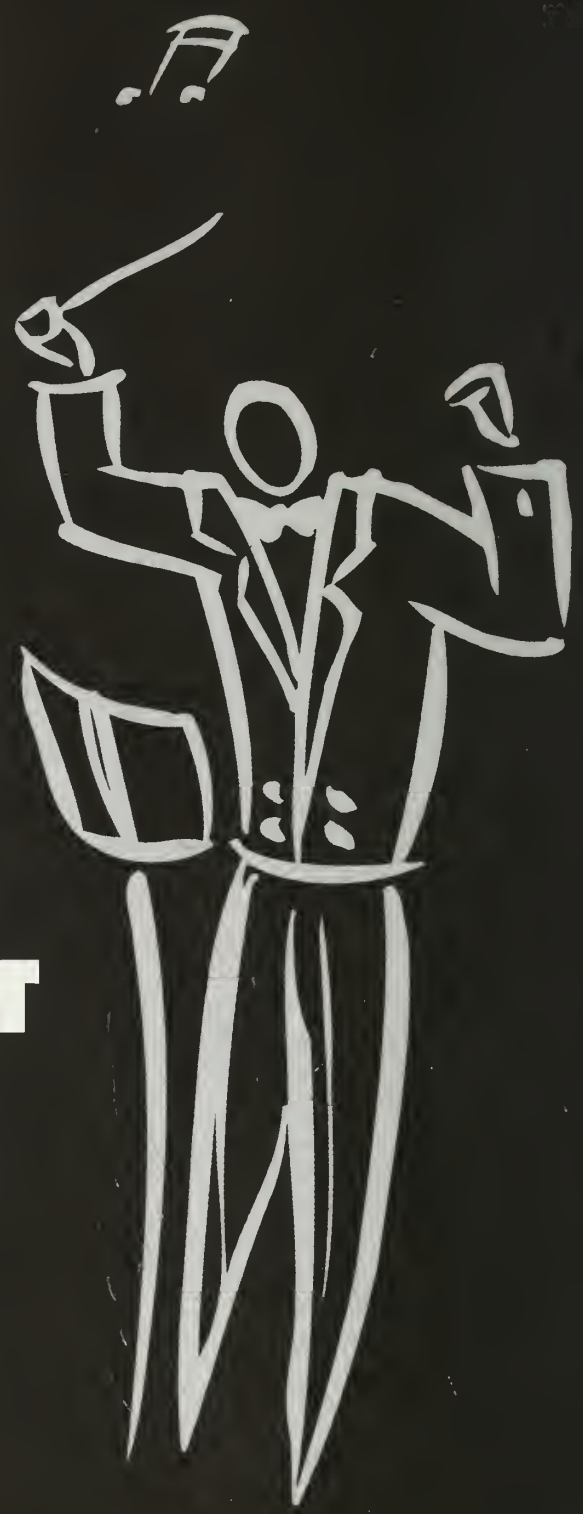
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As If We Never Said Goodbye, from *Sunset Boulevard* — Lloyd Webber/Black/Hampton

Don't Cry For Me, Argentina, from *Evita* — Lloyd Webber/Rice

La Goualante du Pauvre Jean (The Ballad of Poor Old John) — Monnot/Rouzard/Mitchell-Newman

Hymne à l'Amour (If You Love Me) — Monnot/Piaf/Parsons-Newman

Non, Je Ne Regrette Rien — Dumont/Piaf-Newman

Memory, from *Cats* — Lloyd Webber/Nunn/Eliot

Opening Night at Pops is a project of the Boston Symphony Association of Volunteers to benefit the Boston Symphony Orchestra.

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a special and festive one.

Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

HYMN TO NEW ENGLAND
John Williams (b.1932)

John Williams composed *Hymn to New England* as the score to accompany *New England Time Capsule*, a film filled with breathtaking wide-angle aerial views of the New England landscape, from the rocky seacoast into the mountains of the northern Appalachian chain. Made in 1987 for the Mugar Omni Theater of Boston's Museum of Science, the film clearly called for broad, soaring melodies and spacious scoring, with references to traditional New England hymnody and folk song, and the composer obliged. The score was performed for the first time at the Opening Night at Pops concert on May 5, 1987.

TIMES SQUARE: 1944, from *ON THE TOWN*
Leonard Bernstein (1918-90)

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss Turnstiles," and enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. The lively depiction of Times Square was the finale of the show's first act.

FOUR SCOTTISH DANCES, Opus 59
Malcolm Arnold (b.1921)

English composer Malcolm Arnold studied both composition and trumpet at the Royal College of Music, but after a few early years as principal trumpet of the London Philharmonic Orchestra, he has devoted himself entirely to composition. But his experience as an orchestral player gave him a confident command of the ensemble, and his music, colorful, lively, and approachable as it is, has made him a widely popular composer in a romantic-modern style. Arnold's output includes many symphonies and concertos, several operas, and literally dozens of film scores, of which the best known is the forty-five minutes of music composed for *Bridge on the River Kwai* (for which he



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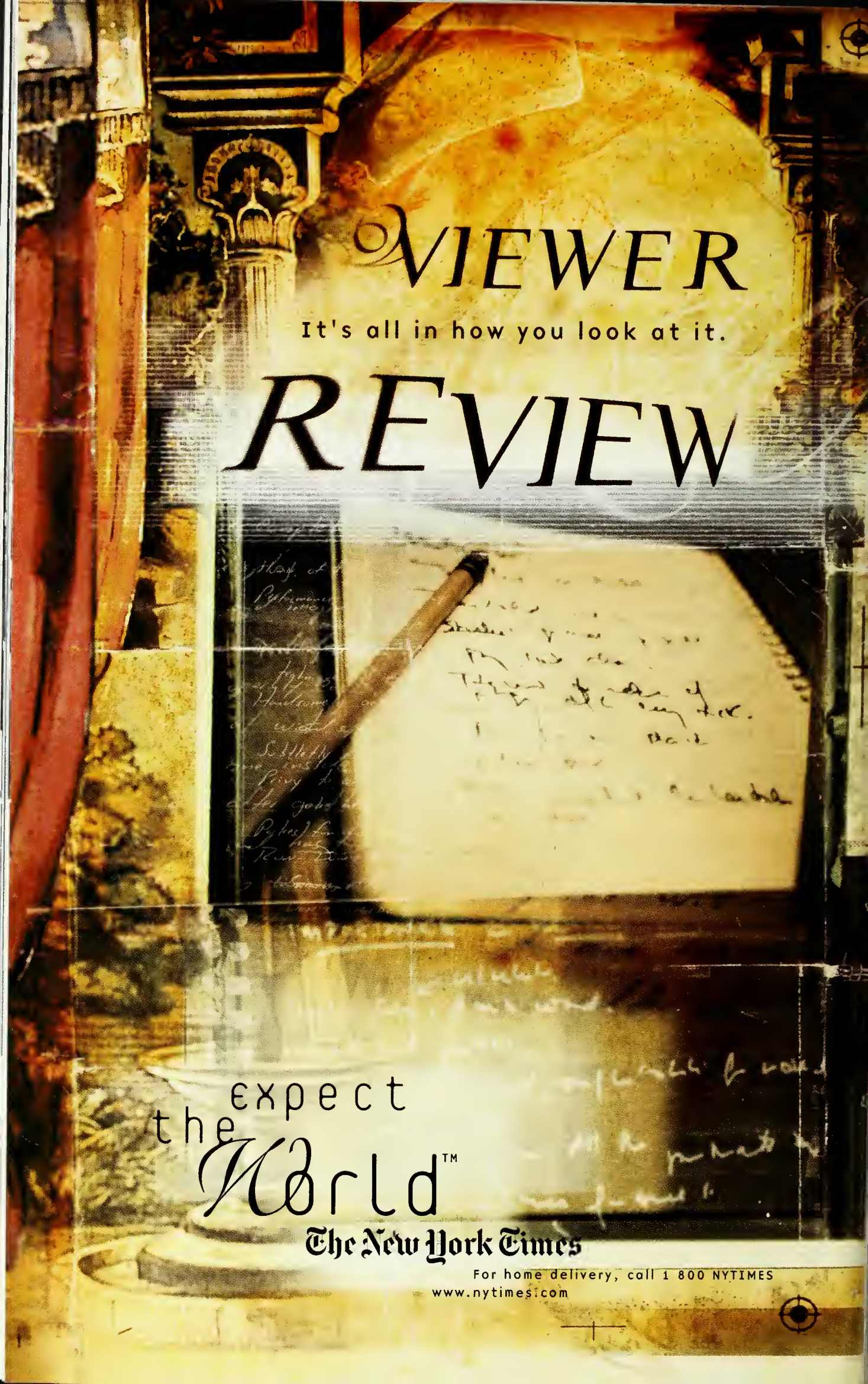
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received an Academy Award). His smaller orchestral works include several colorful sets of dances from the British Isles, including sets for England and Cornwall. He composed the *Scottish Dances* in 1957.

BACCHANALE from *SAMSON AND DELILAH*
Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns, one of the most prolific and longest-lived composers of the nineteenth century, was a very private man, but widely educated and active in many fields. He published articles on the décor of ancient Roman theaters and communicated with learned bodies on questions of astronomy. He analyzed philosophical questions and wrote poetry and plays. But most of all he was an astonishingly fluent, gifted musician. His music was shaped by such diverse composers as Mozart and Liszt. (It was Liszt who encouraged Saint-Saëns to complete one of his operas and who promised to perform it when opera managements were leery of putting it on the stage because its plot was drawn from the Bible.) The result, of course, was *Samson and Delilah*, the only one of Saint-Saëns' twelve operas that still holds the stage. The French have always been exceptionally fond of dance, and, from the beginning, French opera has al-

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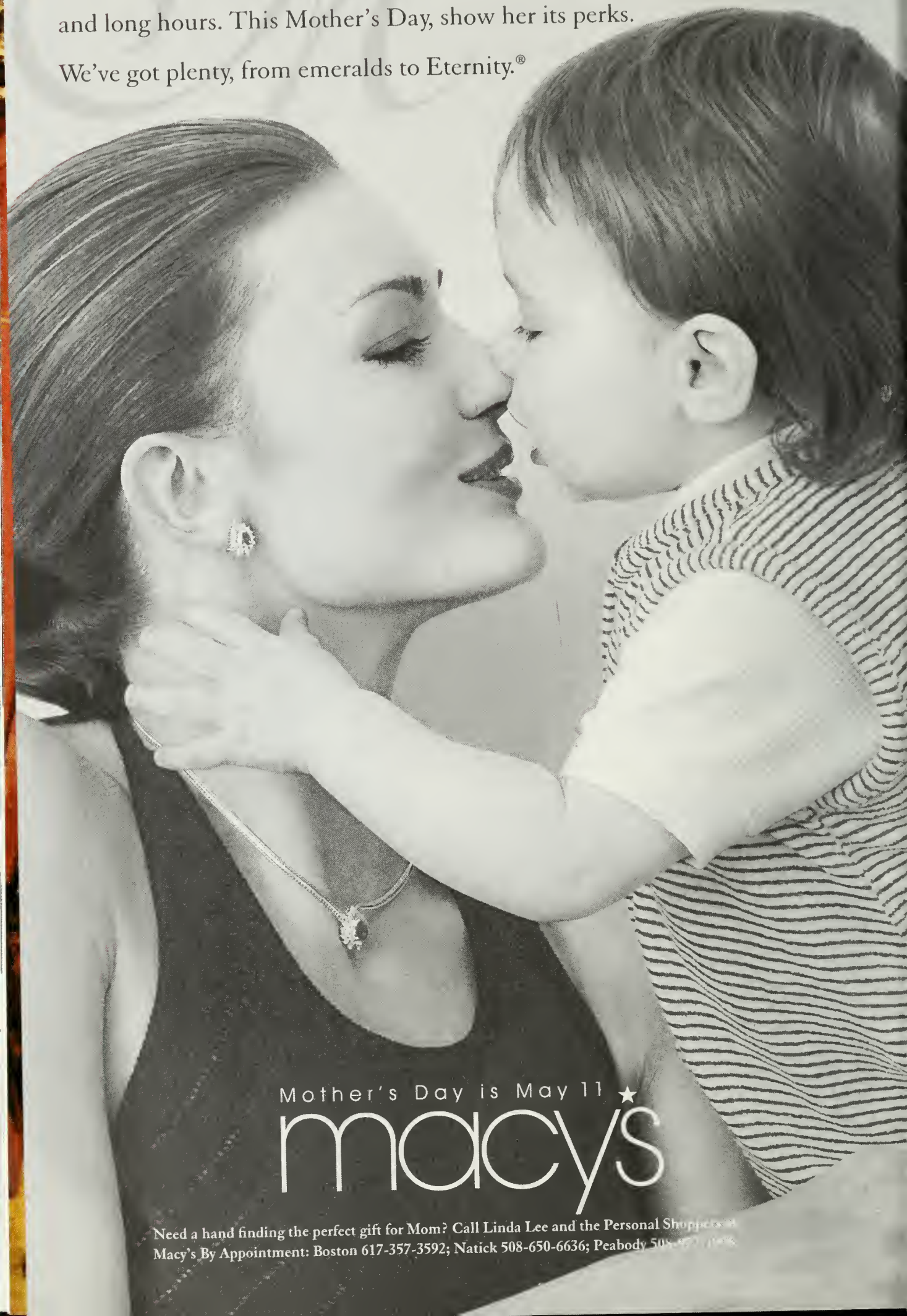
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ways included a ballet. In *Samson and Delilah*, the ballet comes in the final act, a bit of pagan eroticism danced in the Temple of Dagon, where the blind Samson has been brought to be the butt of rude jokes (and which he will soon bring crashing to the ground). The music of this *Bacchanale* gives us Saint-Saëns' idea of what music for an oriental orgy should sound like (and some of it has been used in movies and animated cartoons for the same purpose).

MALAMBO from *ESTANCIA*
Alberto Ginastera (1916-83)

Ginastera, the most important Argentine composer of our time, made his mark early with two ballets based on the culture of his country, *Panambi* (1936) and *Estancia* (1941), the latter written on a commission from Lincoln Kerstein's Ballet Caravan. Its premiere immediately established the young composer as the pre-eminent musical interpreter of Argentine country life. The scenario of *Estancia* takes place on a large Argentine ranch, and the music is filled with the rhythmic and melodic character of the native popular music.

VIOLIN CONCERTO NO. 2 in D MINOR, Opus 22
Henryk Wieniawski (1835-80)

Polish violinist Henryk Wieniawski is regarded as the greatest violin virtuoso of the generation after Paganini. He was admitted to the violin class at the Paris Conservatory at the age of eight, and by eleven he had won first prize on his instrument. He

The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson

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began touring, often with his brother, and composing virtuoso showpieces for himself. In 1860, at the urging of Anton Rubinstein, who was striving to improve musical conditions in Russia, Wieniawski settled in St. Petersburg, where he became solo violinist of the Tsar, concertmaster of the orchestra, leader of a string quartet, and professor of violin at the newly founded conservatory. It was in St. Petersburg that he composed the Second Violin Concerto, his finest work. The work naturally emphasizes its composer's own strengths as a performer in three linked movements with elaborate virtuosity, expressive lyricism, and the popular "gypsy" strains of the finale, which evoked freedom and energy. The piece as a whole embodies its composer's favorite maxim as performer: *Il faut risquer* ("You have to take chances").

MAVIS IN LAS VEGAS
Peter Maxwell Davies (b.1938)

Peter Maxwell Davies, one of the leading English composers of this generation, has had a continuing connection with the Boston Symphony and the Boston Pops for nearly twenty years. His Symphony No. 2 was composed for the orchestra's centennial and given its world premiere here in 1981; ten years later he conducted subscription concerts that included his own Strathclyde Concerto No. 3. And in the meantime, he had also written a piece for the centennial of the Boston Pops, in 1985; that work, *An Orkney Wedding, with Sunrise*, immediately established itself as a popular favorite in orchestral concerts everywhere, a colorful evocation of the folk traditions of the Orkney Islands (to the north and east of Scotland), where Maxwell Davies has lived for many years, with the sounds of ocean storm, merry-making, and (accompanied by a bagpiper in full regalia) the arrival of a new dawn.



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His newest work (which received its premiere in England this spring) is a lively imaginative response to the experience of Las Vegas, "that most unreal synthetic city in the middle of a desert, devoted to gambling, quick weddings, and the cult of kitsch so tacky as to be a source of wonder and inspiration." While touring with the BBC Philharmonic in 1995, Davies learned that a reporter from the London *Independent* newspaper had tried to locate him at the hotel at which he was staying in Las Vegas; this proved to be a challenge because—somehow—his double-barreled name "Maxwell Davies" had become compressed by the hotel computer into "Mavis." The incident gave the composer, who "immediately imagined Mavis having wonderful adventures in the glitzy environment of Las Vegas," the idea for this piece. He writes further:

> Although in effect this work could be regarded as a concert overture, it is strictly a theme with variations. At the outset, we hear Mavis's theme on solo violin, and are immediately transported to the gambling hall of a large hotel—always lit by harsh electric light, windowless, disorientating, with the C major (and inexplicably, the odd D-flat) of the sputtering gambling-machine filling the air. Mavis makes her entrance—I imagine her all outrageous flounces and hip-jerks, her generous ball-gown streaming, descending a magnificent (pink!) curved staircase into the gambling area.
>
> We move out into the street—the "Strip"—to hear music issuing from a club, a wedding chapel, and an Elvis shrine. There is a visit to Caesar's Palace, where a huge central fountain, bathed in violet-sweet light, boasts not only magnificent water displays but moving Classical statues which intone platitudes with Shakespearean accents. We visit the Liberace Museum, with its displays of impossibly glamorous costumes, cars, and grand pianos, and look at the city skyline glowering and twinkling, seen from the desert at night—an oddly disorientating experience. Finally, we watch the "volcano" erupt—all synthetic geysers and controlled explosions of gas, with an expensive light show, and loudspeakers relaying suitable rumblings and bangs—with the "Mavis" theme finally triumphant through it all.
>
> —Steven Ledbetter

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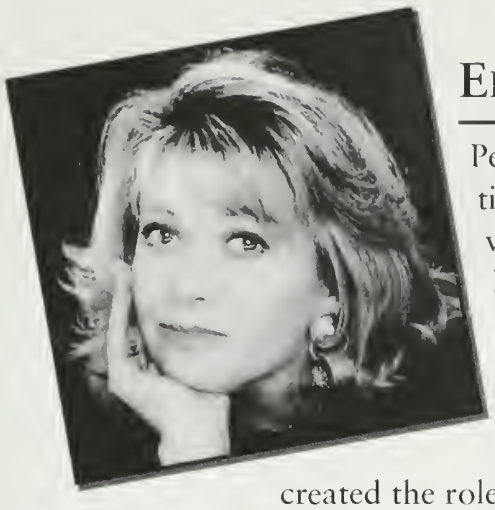
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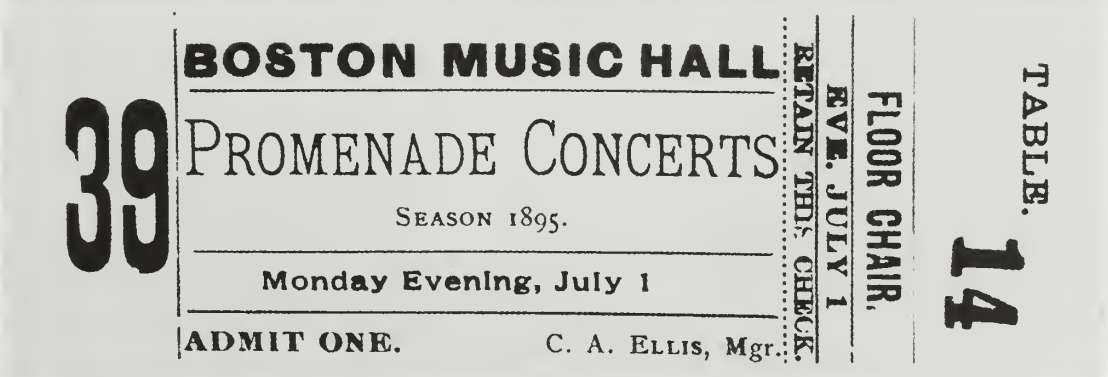
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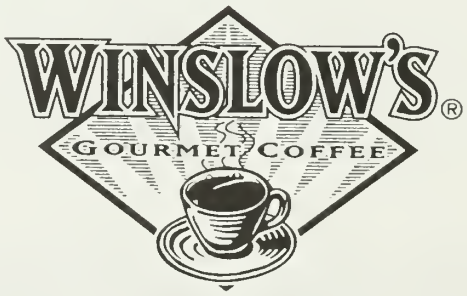
Performing with the Boston Pops Orchestra for the first time this evening, Elaine Paige recently made her Broadway debut as Norma Desmond in Andrew Lloyd Webber's *Sunset Boulevard*. Her critically acclaimed portrayal of Norma in the London production earned her the Variety Club of Great Britain Award for Best Actress of the Year and an Olivier Award nomination for Best Actress in a Musical. In 1978 Ms. Paige created the role of Eva Peron in the original production of *Evita* and was awarded the Society of West End Theatre Award for Best Actress in a Musical and the Variety Club Award for Show Business Personality of the Year. In 1981 she starred as Grizabella in the original production of *Cats*, becoming the first actress to perform the song "Memory." Elaine Paige made her professional debut in *The Roar of the Greasepaint, the Smell of the Crowd* and her West End debut in *Hair*. In 1983 Ms. Paige starred as Carabosse in *Abbacadabra*, written by Bjorn Ulvaeus and Benny Andersson of the pop group Abba; she sang their work on stage a second time in the 1986 premiere of *Chess*, a collaboration with Tim Rice. Ms. Paige received an Olivier Award nomination for her performance in that musical. The recording of "I Know Him So Well," her *Chess* duet with Barbara Dickson, was a hit single in Britain, and is listed in the *Guinness Book of Records* as the biggest-selling record by a female duo. Also in 1986 Ms. Paige received the Variety Club Award for Recording Artist of the Year. She has recorded fourteen solo albums, garnering eight consecutive gold and four multi-platinum albums. Her most recent release, on Atlantic Records, is entitled *Encore*. In concert she has performed in Europe, the Middle East, the Far East, and throughout the United Kingdom. Ms. Paige has hosted her own BBC television specials and has starred in several BBC-TV films, as well as in the PBS special with Marvin Hamlisch *Showstoppers: In Concert at the White House* for President and Mrs. Reagan. In 1989 she starred in and co-produced *Anything Goes* in the West End, for which she was nominated for an Olivier Award for Best Actress in a Musical. Her 1993 performance as Edith Piaf in the musical play *Piaf* led to another Olivier Award nomination and an album of Piaf songs. A recent ninety-minute special on *The South Bank Show* explored Elaine Paige's career; it was shown in the United States on the Bravo cable network. Recipient of the 1994 Gold Badge of Merit from the British Academy of Songwriters, Composers, and Authors, Elaine Paige was awarded the Order of the British Empire in 1995 for her services to musical theater by Her Majesty the Queen.



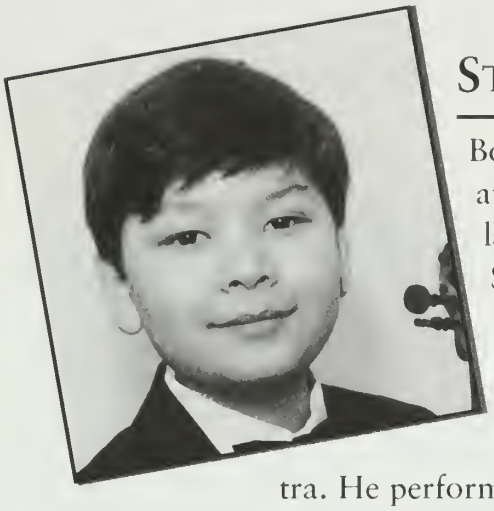


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Stefan Jackiw

Born in May 1985, Stefan Jackiw began violin studies at the age of four. He currently studies at the New England Conservatory and the Longy School of Music. Since age six he has been studying with Zinaida Gilels; he has also studied more recently with Bo Youp Hwang, a member of the Boston Symphony Orchestra. During the 1993-94 season Stefan appeared as soloist with the Greater Boston Youth Symphony Orchestra. He performed this season with the New Philharmonia Orchestra and has been reengaged for the 1997-98 season. A student at the Buckingham Browne and Nichols School in Cambridge, Massachusetts, Stefan Jackiw has given recitals and played in numerous master classes. He plays a 3/4-sized violin labeled "Ferdinand Gagliano, Naples, 1760." This violin, owned by the renowned violinist Midori, has been made available on loan to Stefan Jackiw through the generous efforts of the Stradivari Society of Chicago. He is making his Boston Pops debut this evening.

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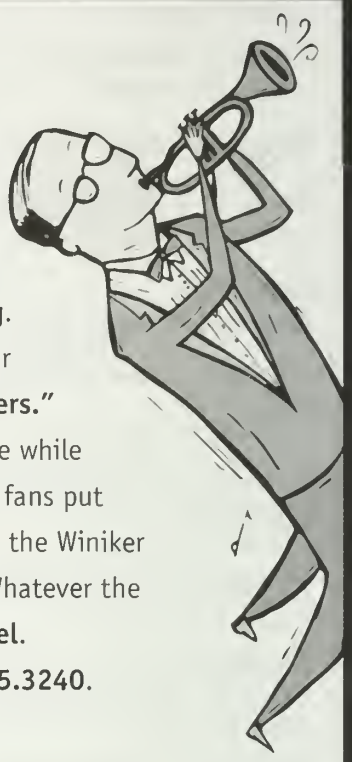
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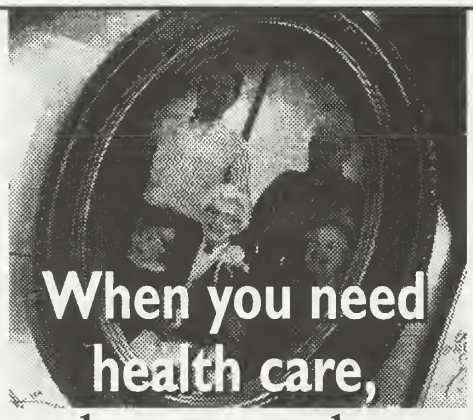
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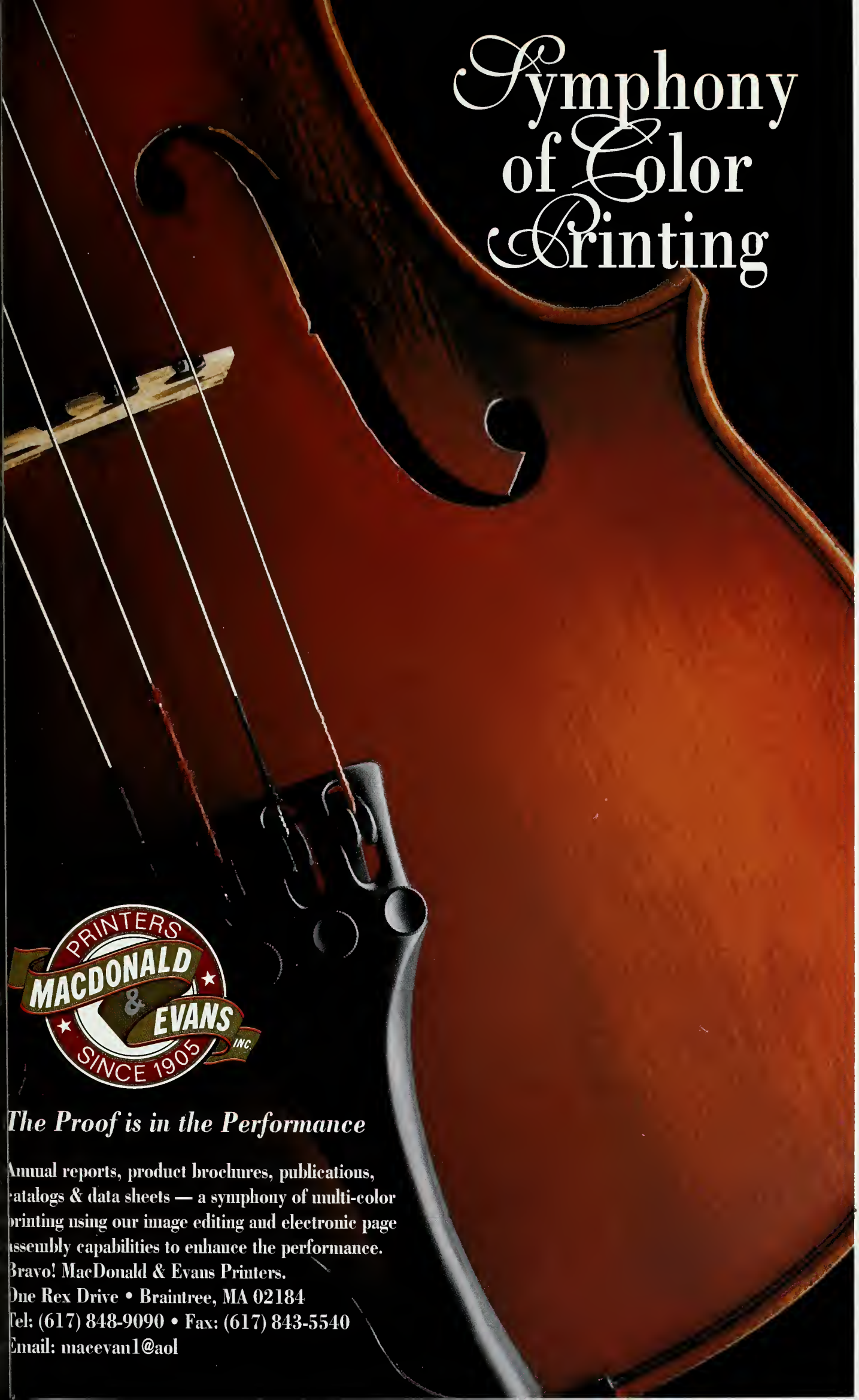
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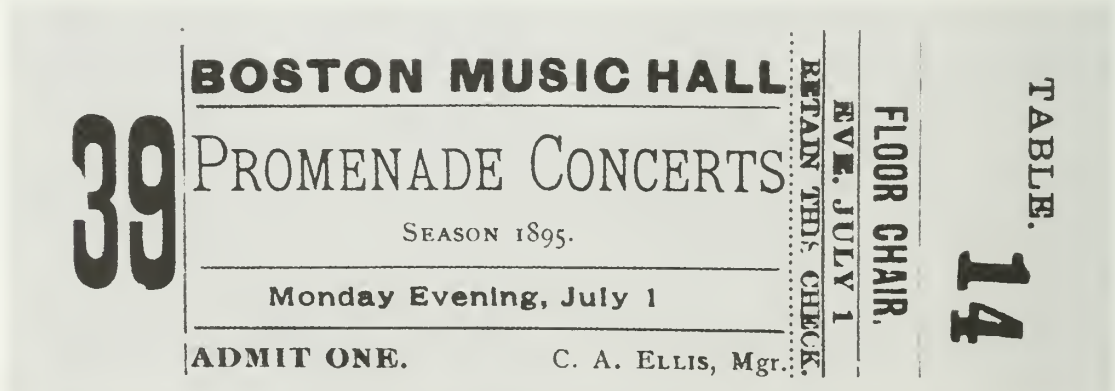
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Wardrobe for Keith Lockhart by Giorgio Armani
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The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts; made fourteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; and made his Carnegie Hall debut with the Boston Pops Orchestra. In June he will make his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Last season Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In October 1996 the first recording in this series, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, was released nationwide and entered *Billboard*'s Classical Crossover chart at number one. Mr. Lockhart's second RCA Victor album, *American Visions*, was recorded in November and is scheduled for release in June.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

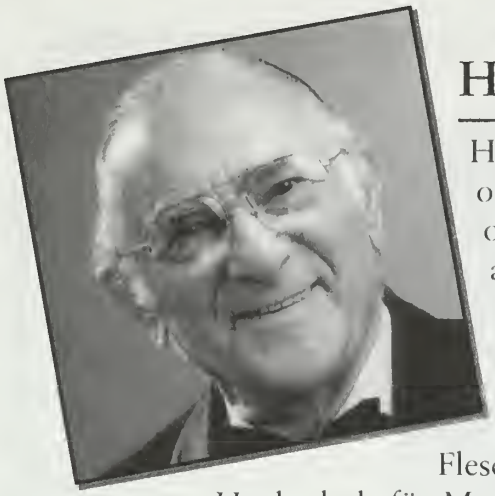
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



BRAVO!

The Boston Pops Orchestra salutes
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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

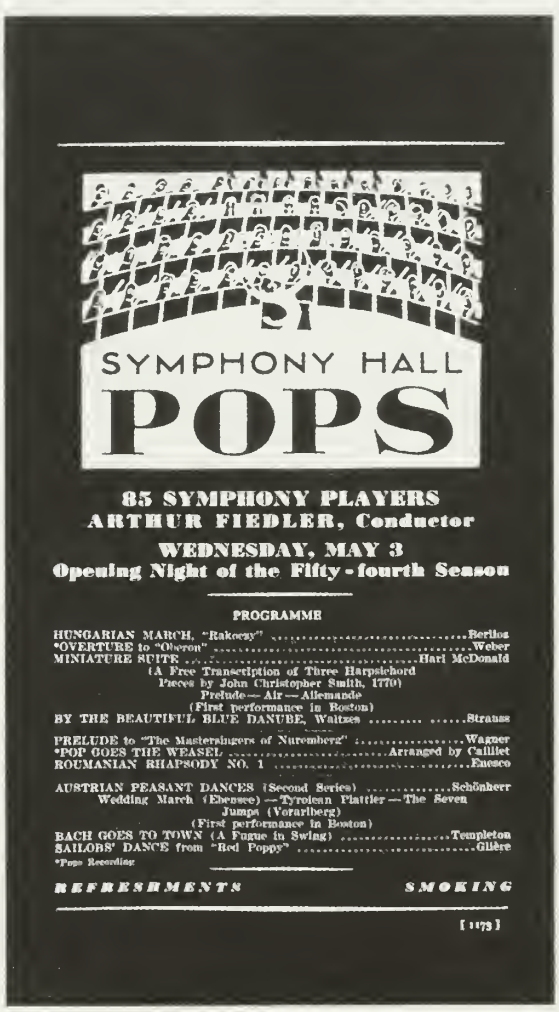
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler


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POPS

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ARTHUR FIEDLER, Conductor

WEDNESDAY, MAY 3
Opening Night of the Fifty-fourth Season

PROGRAMME

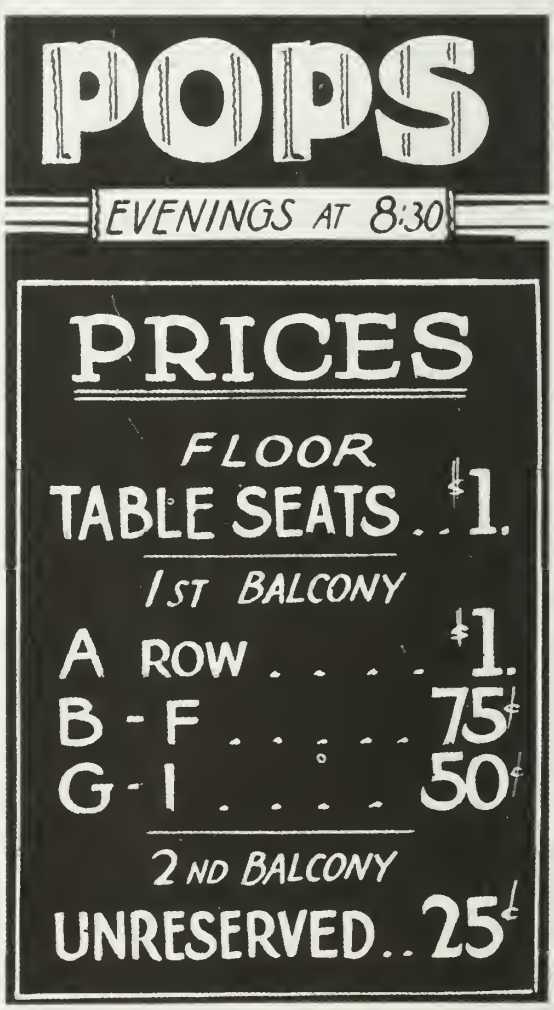
HUNGARIAN MARCH, "Rakoczy" Berlioz
*OVERTURE to "Oberon" Weber
MINIATURE SUITE Hari McDonald
(A Free Transcription of Three Harpsichord Pieces by John Christopher Smith, 1770)
Prelude — Air — Allemande
(First performance in Boston)
BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss

PRELUDE to "The Mastersingers of Nuremberg" Wagner
*POP GOES THE WEASEL Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 Enesco

AUSTRIAN PEASANT DANCES (Second Series) Schönherr
Wedding March (Ebensee) — Tyrolean Plattler — The Seven Jumps (Vorarlberg)
(First performance in Boston)
BACH GOES TO TOWN (A Fugue in Swing) Templeton
SAILORS' DANCE from "Red Poppy" Gliere
*Pops Recording

REFRESHMENTS SMOKING

[1173]



Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
§Joseph Conte
§Michael Rosenbloom
§Brynn Albanese

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Jerome Patterson
Luis Leguía
Carol Procter
Ronald Feldman
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

Flutes
Elizabeth Ostling
Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
§Thomas Smith
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano
Mark Henry–bass

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor, *Assistant*

Stage Manager
Peter Riley Pfitzinger

**Participating in a system of rotated seating*
§Substituting

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, May 8, 1997, at 8:00

Hymn To New England, from *New England Time Capsule* — Williams

Times Square: 1944, from *On the Town* — Bernstein

Four Scottish Dances — Arnold
Peasante—Vivace—Allegretto—Con brio

Bacchanale from *Samson and Delilah* — Saint-Saëns

INTERMISSION

Violin Concerto No. 2 in D minor, Opus 22 — Wieniawski
Allegro moderato
Romance
Allegro con fuoco
STEFAN JACKIW

INTERMISSION

Wrong Note Rag, from *Wonderful Town* — Bernstein-Ramin

Excerpts from *Star Wars* — Williams
Luke and Leia—Main Title

A Tribute to Andrew Lloyd Webber

Music of the Night, from *The Phantom of the Opera* — arr. Morley

Jellicle Ball, from *Cats* — arr. Cullen

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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Hymn to New England
John Williams

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Jerome Kern

Fiesta, from San Juan Capistrano
Harl McDonald

Maypole Dances, from Merrymount Suite
Howard Hanson

The Housatonic at Stockbridge
Charles Ives

Buckaroo Holiday from Rodeo
Aaron Copland

Mississippi Suite
Ferde Grofe
- **Father of Water**
- **Huckleberry Finn**
- **Old Creole Days**
- **Mardi Gras**

Times Square: 1944 from On the Town
Leonard Bernstein

Savannah River Holiday
Ron Nelson

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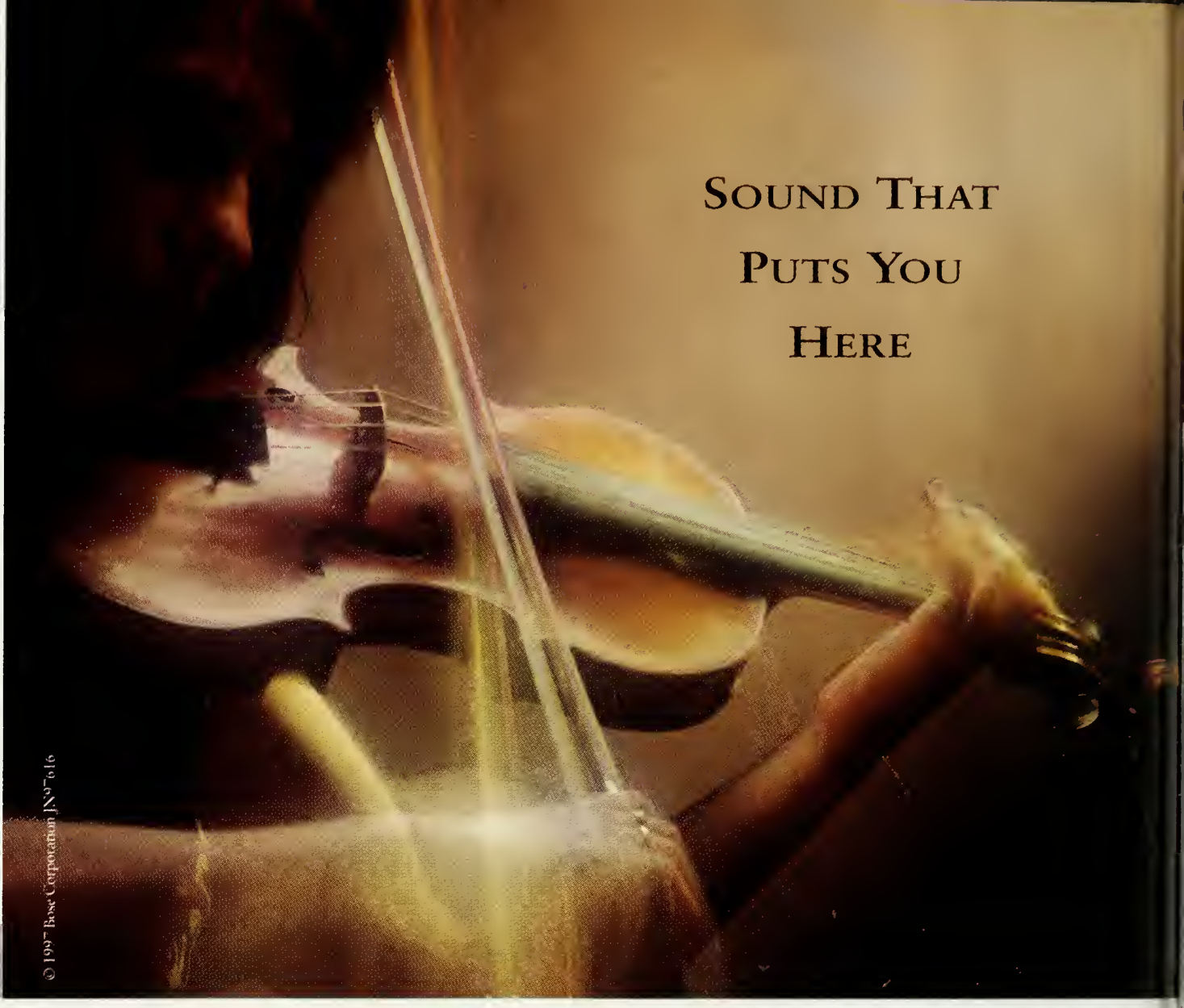
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, May 9, 1997, at 8:00

Malambo from *Estancia* — Ginastera

Sacrificial dance from *The Rite of Spring* — Stravinsky

Capriccio espagnol, Op. 34 — Rimsky-Korsakov
Alborada—Variazioni—Alborada—
Scena e canto gitano—Fandango asturiano

INTERMISSION

Four Scottish Dances — Arnold
Peasante—Vivace—Allegretto—Con brio

Celtic Dance No. 3 — Mathias

The Fair Day, from *An Irish Symphony* — Harty

Suite from *Riverdance* — Whelan-Hollenbeck
EILEEN IVERS, fiddle

INTERMISSION

Drummers' Delight — Mancini

Presenting
THE FLYING KARAMAZOV BROTHERS

Pas de six, from *William Tell* — Rossini

Rhythm III: A Suite in three movements

Taiko

Freude (from the Finale of Symphony No. 9) — Beethoven

Big Production II — Wieselman

For a brief description of the Flying Karamazov Brothers' selections, see page 41.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Joslin Diabetes Center; Newbury College, Inc.; Boston Bates Club; Student Travel Society; Adult Fellowship, First Parish Congregational Church; Shrewsbury Schools Music Association; Church of the Nativity; Dennis-Yarmouth Music Department; Exeter Parks & Recreation Department; Heritage Festivals F.A.M.E.; Barrington Community School.

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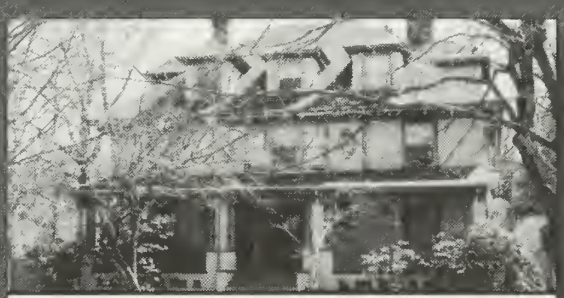
Contact Ida Doane of the Manchester Office (508) 526-7572.



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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday afternoon, May 10, 1997, at 1:00

RONALD FELDMAN conducting
FAMILY MATINEE

First movement (Allegro con brio) from Symphony No. 5 in C Minor — Beethoven

Waltz from Serenade for Strings — Tchaikovsky

Finale (Allegro con fuoco) from Symphony No. 4 — Tchaikovsky

INTERMISSION

Presenting
CROFUT AND BRUBECK
with Joel Brown, guitar

Unsquare Dance — Dave Brubeck/Chris Brubeck-Chris Brubeck
Brother, Can You Spare a Dime? — Gorney/Harburg-Chris Brubeck
This Land Is Your Land — Guthrie-Proto
Blue Rondo à la Turk — Dave Brubeck-Darius Brubeck
Old Joe Clark — trad.-Proto

INTERMISSION

All Aboard! (A Sentimental Journey) — arr. Hayman
Sentimental Journey—Chattanooga Choo Choo—
Casey Jones—Tuxedo Junction—Alabamy Bound—
Night Train—Take the 'A' Train—On the Atchinson,
Topeka and the Santa Fe—Wabash Cannon Ball—
Orange Blossom Special

Three Leroy Anderson Favorites

Old MacDonald Had a Farm
The Waltzing Cat
Fiddle Faddle

Main Title from *Star Wars* — Williams

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

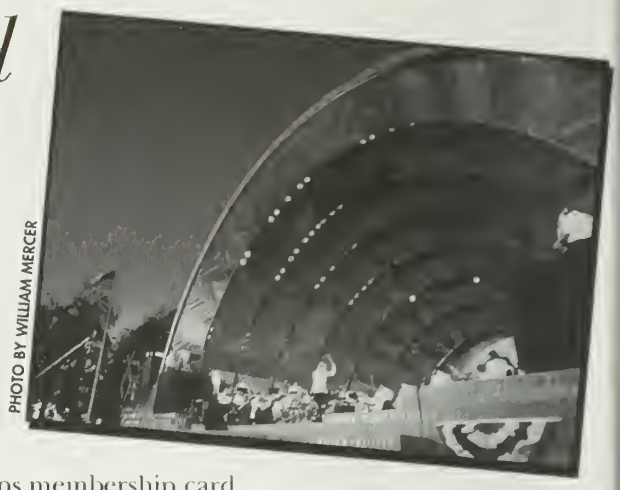
Baldwin Piano

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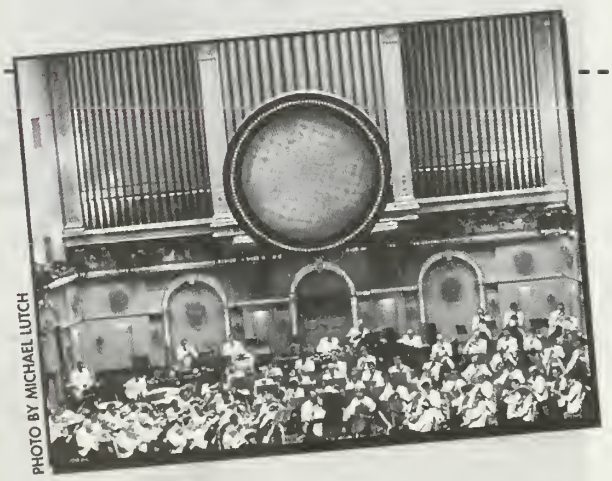
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Boston Pops Fund 1996-97 Pops Fund Benefits


PHOTO BY WILLIAM MERCER

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$50 FRIENDS MEMBERSHIP	-a Friend of Pops membership card -a 10% merchandise discount at the Symphony Shop -an invitation to the annual Friends Business Meeting, including a closed rehearsal, refreshments, and a one-day 20% discount at the Symphony Shop -BSO News, the Orchestra's annual newsletter
$125 SUPPORTERS MEMBERSHIP	-Previous benefits plus... -a schedule of "Evening at Pops" summer 1997 broadcast dates -a special invitation to purchase Opening Night at Pops tickets
$250 HOLIDAY POPS AND PROGRAM BOOK MEMBERSHIP	-Previous benefits plus... -an advance ticket order form for the 1997 Holiday Pops concerts before tickets go on sale to the general public -special recognition in the 1998 Boston Pops program book
$500 OVERTURES MEMBERSHIP	-Previous benefits plus... -the most recent Boston Pops recording
$1,000 ESPLANADE MEMBERSHIP	-Previous benefits plus... -a Boston Pops poster autographed by Keith Lockhart -pair of tickets to an "Evening at Pops" TV taping
$2,500 ARTHUR FIEDLER SOCIETY	-Previous benefits plus... -a pair of table seats at the 1997 New Year's Eve Gala
$5,000 BACKSTAGE MEMBERSHIP	-Previous benefits plus... -a table at a Spring Pops concert and a visit backstage to meet the conductor
$7,500 CONDUCT THE POPS	-Previous benefits plus... -an opportunity to conduct the orchestra at a Boston Pops concert and 10 table seats
$10,000 STARS AND STRIPES	-Previous benefits plus... -an opportunity to name a concert in tribute to, or in memory of, a designated individual

Please send your Pops Fund gift before August 31, 1997
For further information, please contact Joyce Hatch, Director of the Boston Symphony Annual Fund, at (617) 638-9251.


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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, May 10, 1997, at 8:00

Malambo from *Estancia*	Ginastera
Sacrificial dance from *The Rite of Spring*	Stravinsky
In the Hall of the Mountain King, from *Peer Gynt*	Grieg
Capriccio espagnol, Op. 34	Rimsky-Korsakov
Alborada—Variazioni—Alborada— Scena e canto gitano—Fandango asturiano	

INTERMISSION

Violin Concerto No. 2 in D minor, Opus 22	Wieniawski
Allegro moderato Romance Allegro con fuoco	
STEFAN JACKIW	

INTERMISSION

Drummers' Delight	Mancini
Suite from *Riverdance*	Whelan-Hollenbeck

A Tribute to Andrew Lloyd Webber

Music of the Night, from *The Phantom of the Opera*	arr. Morley
Jellicle Ball, from *Cats*	arr. Cullen
Long Live the King! A Tribute to Elvis	arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love— Hound Dog	

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Lisa Crockett
Kristina Nilsson
Jennifer Elowitch
Maynard Goldman
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Gregory Vitale

Second Violins
Brynn Albanese
Clayton Hoener
Colin Davis
William Waterhouse
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Stacey Alden
Rebecca Katsenes
Harris Shilakowsky
Priscilla Hallberg

Violas
Kenneth Stalberg
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
David Feltner
Barbara Wright
Mark Smith

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Linda Toote

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Paul Votapek
Andre Lizotte

Bass Clarinet
Edward Avedisian

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Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
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Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

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Darren Acosta
Lawrence Isaacson
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Timpani
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, May 11, 1997, at 7:30

Sound the Bells! — Williams

Symphonic Dances from *West Side Story* — Bernstein
Prologue—Somewhere—
Scherzo—Mambo—Cha-Cha—
Cool Fugue—Rumble—Finale

INTERMISSION

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Fiddle Faddle

The First Day of Spring

Sandpaper Ballet

Rose Adagio from *Sleeping Beauty* — Tchaikovsky

Dance of the Hours, from *La Gioconda* — Ponchielli

INTERMISSION

Selections from *Beauty and the Beast* — Menken-Ramin
Prologue—Belle—Be Our Guest—
Beauty and the Beast

Excerpts from *Cats*
Memory — Lloyd Webber-Stevens
Jellicle Ball — Lloyd Webber-Cullen

In the Wee Small Hours of the Morning — Mann/Hilliard-Mishkin

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Can't Help Falling in Love—Hound Dog

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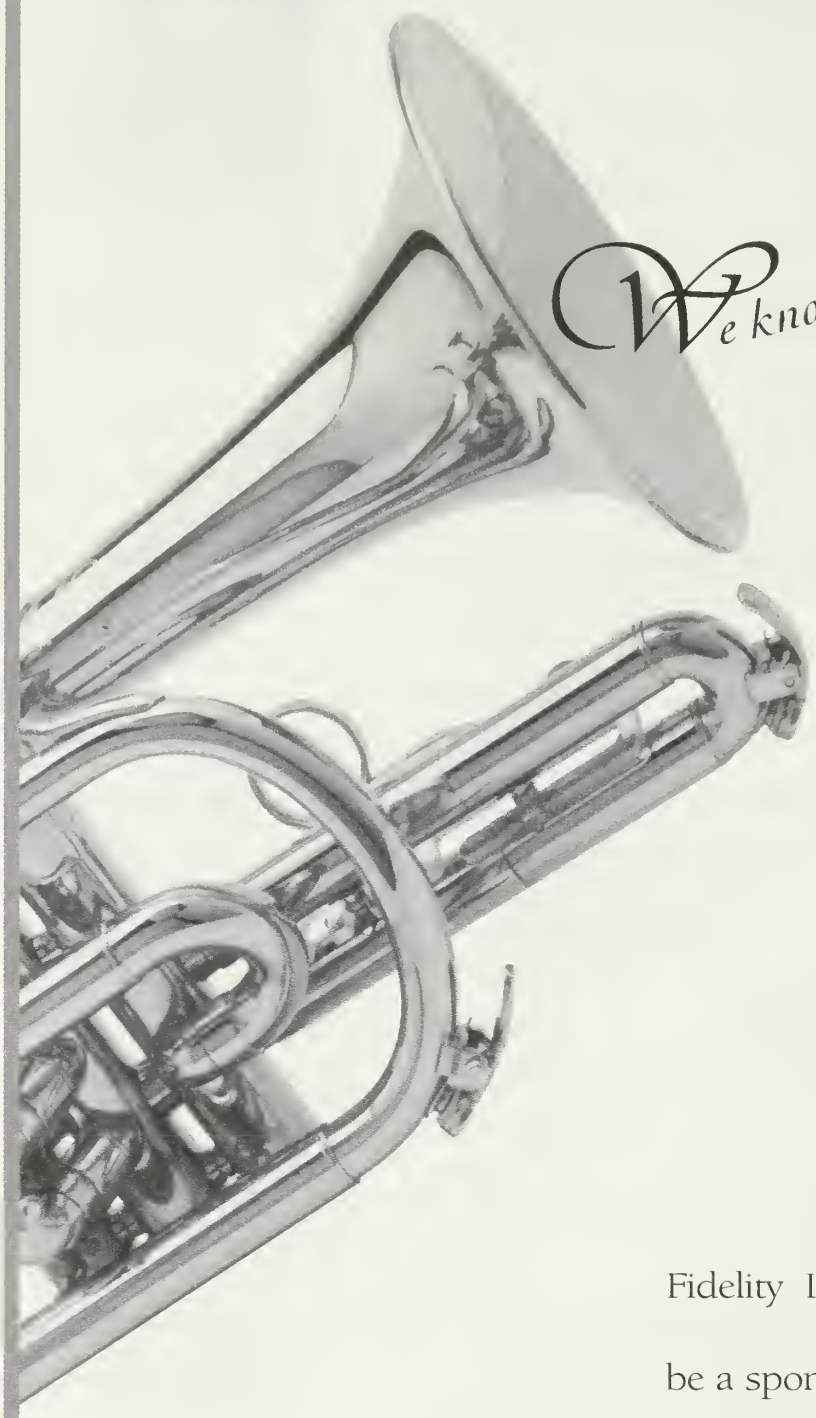
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Hymn to New England, from *New England Time Capsule*	Williams
Bacchanale from *Samson and Delilah*	Saint-Saëns
Sacrificial dance from *The Rite of Spring*	Stravinsky
Malambo from *Estancia*	Ginastera
Wrong Note Rag, from *Wonderful Town*	Bernstein-Ramin
Jellicle Ball, from *Cats*	Lloyd Webber-Cullen

INTERMISSION

Presenting
THE FLYING KARAMAZOV BROTHERS

In the Hall of the Mountain King, from *Peer Gynt*	Grieg
Jazz Improvisation	
Taiko	
Freude (from the Finale of Symphony No. 9)	Beethoven
Big Production II	Wieselman

For a brief description of the Flying Karamazov Brothers' selections, see page 41.

INTERMISSION

Presenting
ELAINE PAIGE
with Laurie Holloway, music director and pianist

As If We Never Said Goodbye, from *Sunset Boulevard*	Lloyd Webber/Black/Hampton
Don't Cry For Me, Argentina, from *Evita*	Lloyd Webber/Rice
La Goualante du Pauvre Jean (The Ballad of Poor Old John)	Monnot/Rouzard/Mitchell
Hymne à l'Amour (If You Love Me)	Monnot/Piaf/Parsons
Non, Je Ne Regrette Rien	Dumont/Piaf
Memory, from *Cats*	Lloyd Webber/Nunn/Eliot

Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program, it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

HYMN TO NEW ENGLAND
John Williams (b.1932)

John Williams composed *Hymn to New England* as the score to accompany *New England Time Capsule*, a film filled with breathtaking wide-angle aerial views of the New England landscape, from the rocky seacoast into the mountains of the northern Appalachian chain. Made in 1987 for the Mugar Omni Theater of Boston's Museum of Science, the film clearly called for broad, soaring melodies and spacious scoring, with references to traditional New England hymnody and folk song, and the composer obliged. The score was performed for the first time at the Opening Night at Pops concert on May 5, 1987.

TIMES SQUARE: 1944, from *ON THE TOWN*
Leonard Bernstein (1918-90)

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss Turnstiles," and enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. The lively depiction of Times Square was the finale of the show's first act.

FOUR SCOTTISH DANCES, Opus 59
Malcolm Arnold (b.1921)

English composer Malcolm Arnold studied both composition and trumpet at the Royal College of Music, but after a few early years as principal trumpet of the London Philharmonic Orchestra, he has devoted himself entirely to composition. But his experience as an orchestral player gave him a confident command of the ensemble, and his music, colorful, lively, and approachable as it is, has made him a widely popular composer in a romantic-modern style. Arnold's output includes many symphonies and concertos, several operas, and literally dozens of film scores, of which the best known is the forty-five minutes of music composed for *Bridge on the River Kwai* (for which he

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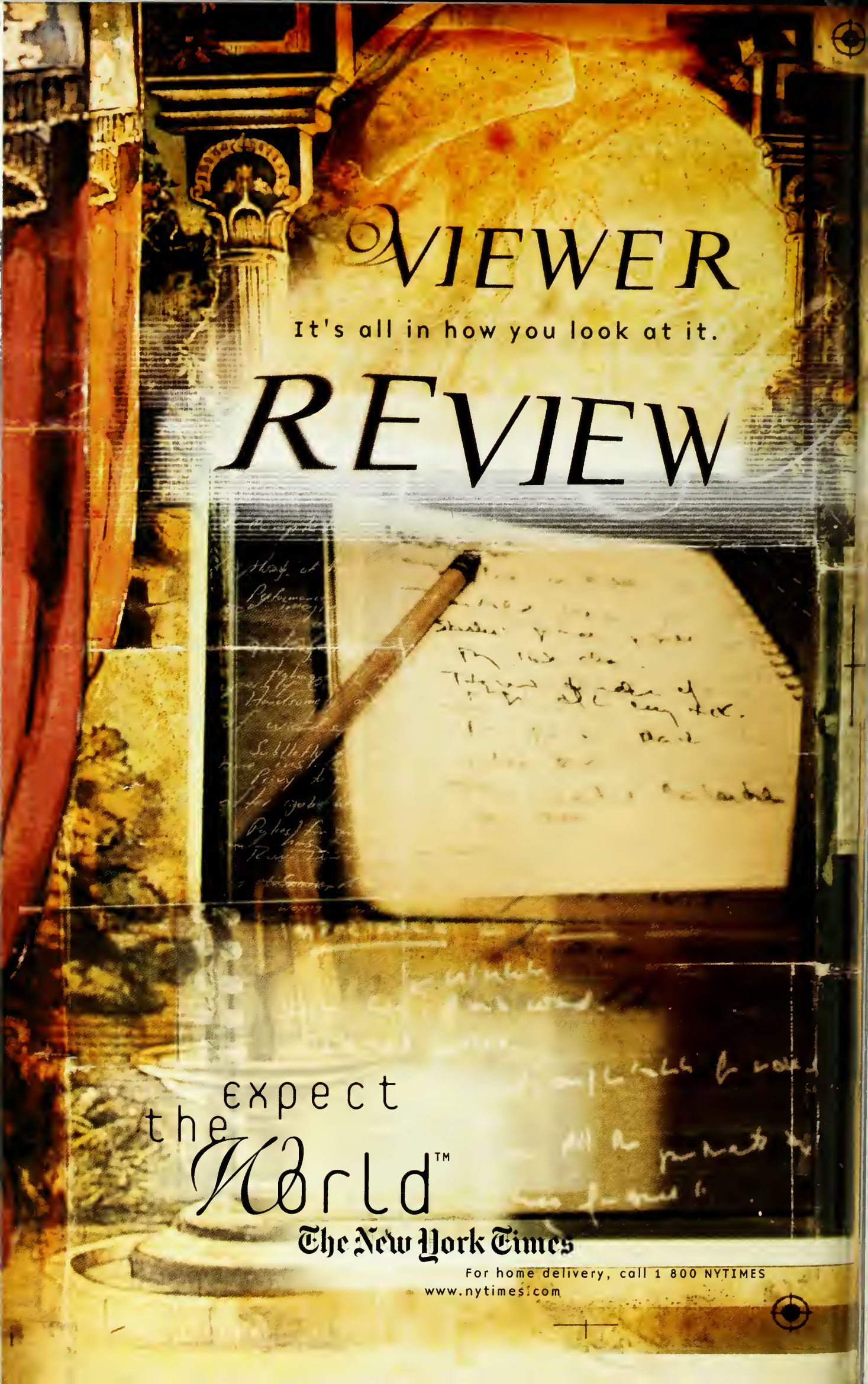
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received an Academy Award). His smaller orchestral works include several colorful sets of dances from the British Isles, including sets for England and Cornwall. He composed the *Scottish Dances* in 1957.

BACCHANALE from *SAMSON AND DELILAH*
Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns, one of the most prolific and longest-lived composers of the nineteenth century, was a very private man, but widely educated and active in many fields. He published articles on the décor of ancient Roman theaters and communicated with learned bodies on questions of astronomy. He analyzed philosophical questions and wrote poetry and plays. But most of all he was an astonishingly fluent, gifted musician. His music was shaped by such diverse composers as Mozart and Liszt. (It was Liszt who encouraged Saint-Saëns to complete one of his operas and who promised to perform it when opera managements were leery of putting it on the stage because its plot was drawn from the Bible.) The result, of course, was *Samson and Delilah*, the only one of Saint-Saëns' twelve operas that still holds the stage. The French have always been exceptionally fond of dance, and, from the beginning, French opera has always included a ballet. In *Samson and Delilah*, the ballet comes in the final act, a bit of pagan eroticism danced in the Temple of Dagon, where the blind Samson has been brought to be the butt of rude jokes (and which he will soon bring crashing to the ground). The music of this *Bacchanale* gives us Saint-Saëns' idea of what music for an oriental orgy should sound like (and some of it has been used in movies and animated cartoons for the same purpose).

VIOLIN CONCERTO NO. 2 in D MINOR, Opus 22
Henryk Wieniawski (1835-80)

Polish violinist Henryk Wieniawski is regarded as the greatest violin virtuoso of the generation after Paganini. He was admitted to the violin class at the Paris Conservatory at the age of eight, and by eleven he had won first prize on his instrument. He began touring, often with his brother, and composing virtuoso showpieces for himself. In 1860, at the urging of Anton Rubinstein, who was striving to improve musical conditions in Russia, Wieniawski settled in St. Petersburg, where he became solo violinist of the Tsar, concertmaster of the orchestra, leader of a string quartet, and professor of violin at the newly founded conservatory. It was in St. Petersburg that he composed the Second Violin Concerto, his finest work. The work naturally emphasizes its composer's own strengths as a performer in three linked movements with elaborate virtuosity, expressive lyricism, and the popular "gypsy" strains of the finale, which evoked freedom and energy. The piece as a whole embodies its composer's favorite maxim as performer: *Il faut risquer* ("You have to take chances").

EXCERPTS from *STAR WARS*
John Williams

John Williams has been composing music for feature films and television shows since the early 1960s. As often happens in Hollywood, he has been typecast, progressively, as the composer of music for light comedies (*John Goldfarb, Please Come Home*) and later for disaster epics (*The Towering Inferno*), but he also put his musical touch on thrillers and westerns. But *Star Wars* (1977) and its two sequels marked a milestone in his career; the extraordinary popularity of the films—and the soundtrack recordings—helped re-establish the tradition of the symphonic film score, and brought a



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whole new generation of moviegoers to appreciate the thrilling sounds a symphony orchestra can make. Throughout the three *Star Wars* films, the thematic ideas associated with the various characters and events develop and combine with new themes as the story unfolds, so that the music underlines the story with a continuous web of sound for long stretches, much akin to the technique of Wagnerian opera.

MUSIC OF THE NIGHT, from *THE PHANTOM OF THE OPERA*
Andrew Lloyd Webber (b.1948)

The Phantom of the Opera is one in a string of hit shows from the English composer Andrew Lloyd Webber, who has become a one-man factory in reviving the British equivalent of the Broadway show; many of his pieces have been every bit as popular here as in London, the latest being *Sunset Boulevard*. Lloyd Webber and his frequent collaborator Tim Rice began with the unlikely choice of Biblical subjects in *Joseph and the Amazing Technicolor Dream Coat* and *Jesus Christ Superstar*. Politics was the subject of *Evita*, and T.S. Eliot the unlikely co-author of *Cats*. Lloyd Webber's *Tell Me on a Sunday* was a mini-opera produced in 1979 and broadcast on BBC television the following year. *The Phantom of the Opera*, a new treatment of the classic thriller by

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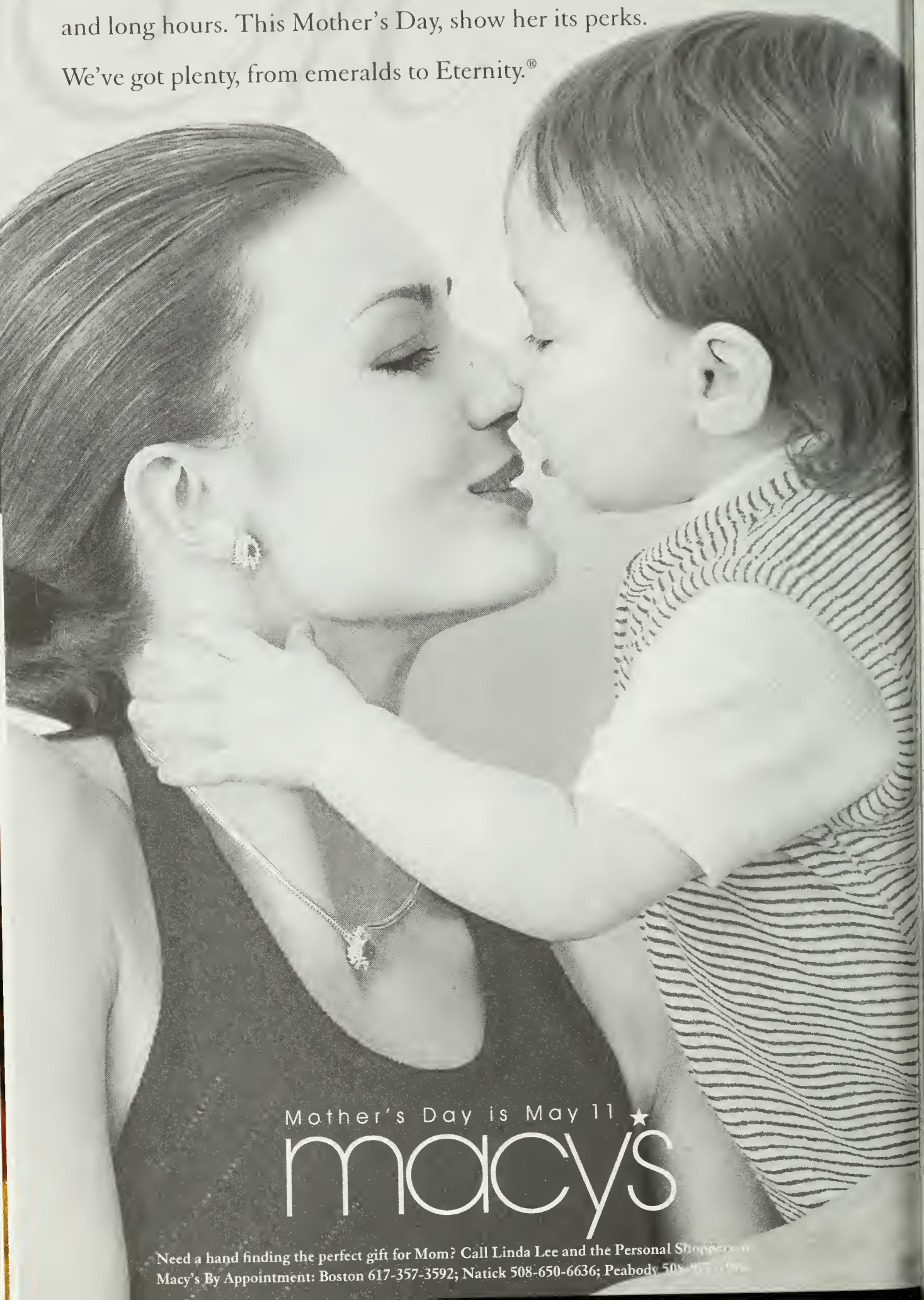
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Gaston Leroux that has already gone though several film versions, took him still further along the operatic path.

MALAMBO from *ESTANCIA*
Alberto Ginastera (1916-83)

Ginastera, the most important Argentine composer of our time, made his mark early with two ballets based on the culture of his country, *Panambi* (1936) and *Estancia* (1941), the latter written on a commission from Lincoln Kerstein's Ballet Caravan. Its premiere immediately established the young composer as the pre-eminent musical interpreter of Argentine country life. The scenario of *Estancia* takes place on a large Argentine ranch, and the music is filled with the rhythmic and melodic character of the native popular music.

SACRIFICIAL DANCE from *THE RITE OF SPRING*
Igor Stravinsky (1882-1971)

No single composition has exercised a greater influence on music in our century than Stravinsky's *Rite of Spring*, which he conceived as a ballet depicting an ancient sacrifice in pagan Russia to the fertility gods. As spring arrives in ancient Russia, there are athletic games played between neighboring tribes, a ceremonial kiss of the earth by the tribe's elder, and, most of all, the selection of a virgin who will perform the Great Sacrifice, dancing more and more ecstatically until she dies, propitiating angry gods and guaranteeing a fertile harvest.

For this ballet, Stravinsky invented harmonies and rhythms never before heard from an orchestra; indeed, so radical did the work appear to the opening night audience

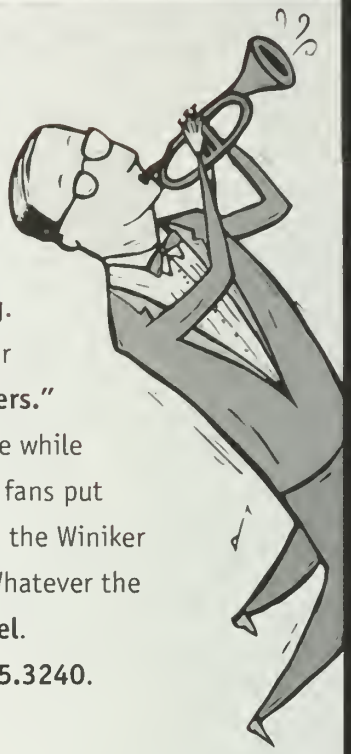
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that it generated an actual riot, one of the most famous scandals in the history of the performing arts. But the music fascinated many people, and it continued to be played and listened to, first by other composers who could not resist its sway, and eventually by large numbers of music-lovers who are still bowled over—but now in excitement—at the sheer force of sonority and the kinetic energy of the score. The "Sacrificial Dance" to be heard here is the final section of the work; the Chosen One dances to music of constantly changing meters, so that there seems to be nothing predictable or regular at all, thus heightening the effect of the frenzy into which she drives herself.

CAPRICCIO ESPAGNOL, Opus 34
Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

CELTIC DANCE NO. 3
William Mathias (1934-92)

William Mathias spent most of his life in his native Wales, where he found a rich source of inspiration for his music. But he has fused the folkloric and legendary with modern techniques in orchestral music, a large output of choral music, chamber works, and opera. His early influences include such folksong-influenced composers as Vaughan Williams and Bartók, but he also draws upon the springy rhythms of Stravinsky and the contrapuntal energy of Hindemith and Tippett. The Celtic Dances, Opus 60, were composed in 1972 as an homage to the traditions of his native land.

THE FAIR DAY from *AN IRISH SYMPHONY*
Sir Hamilton Harty (1879-1941)

Hamilton Harty is undeservedly almost forgotten today. Most music lovers hear his name only in hyphenated form (as Handel-Harty) when they hear his florid arrangements of Handel's *Water Music* and *Fireworks Music*, written in a style now out of fashion in this age of "authenticity." But Harty was both a distinguished conductor (particularly of the Hallé Orchestra in Manchester from 1920 to 1933) and a composer of much attractive music. Proud of his Irish birth in County Down, he celebrated his national heritage with *An Irish Symphony*, which remains one of his best-known original compositions.

FINALE from SYMPHONY NO. 4 in F minor, Op. 36
Peter Ilyich Tchaikovsky (1840-93)

Tchaikovsky composed his Symphony No. 4 in F minor, Opus 36, between May 1877 and January 19, 1878. It has long been regarded as the first of his truly mature symphonies, and perhaps his finest achievement in the genre. Following a grave personal crisis, including an ill-fated marriage, undertaken partly in the hope of concealing his homosexuality, Tchaikovsky was on the verge of attempting suicide. He was saved largely through correspondence and financial support from Nadezhda von Meck, who was devoted to music, especially that of Tchaikovsky. For fourteen years she provided

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him financial support with the remarkable stipulation that they were never to meet in person.

At the height of his torment and dismay with his marriage, Tchaikovsky escaped to Italy, where he spent the winter completing the Fourth Symphony, dedicated to Nadezhda von Meck. In his letters to her Tchaikovsky always referred to it as "our" symphony. Composed during an extended period of emotional upheaval, the Fourth is arguably his finest symphony, a work of rich expressive force and a more effective architecture than he ever achieved in any other symphony. He considered the work to be a "Fate" symphony in which, at the last, he finds life bearable by taking happiness from the joys of the people around him.

LEROY ANDERSON FAVORITES

Leroy Anderson (1908-75)

Leroy Anderson became a well-known composer largely because he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

In addition to his pops orchestral compositions, Leroy Anderson wrote the score for the 1958 Broadway musical *Goldilocks*, with book and lyrics by Jean and Walter Kerr. Although he became one of America's most popular composers of light concert music, Anderson always retained an endearing sense of perspective. Toward the end of his life, when he was living near Waterbury, Connecticut, he was invited to become conductor of the Waterbury Symphony Orchestra. His response: "You can find a good conductor anywhere, but competent managers are much rarer." So for the rest of his life he was the orchestra's manager! Leroy Anderson is one of the Boston Pops arrangers featured in the current exhibit by the BSO Archives, on display in the Cohen Wing.

SOUND THE BELLS!

John Williams

When the Crown Prince of Japan finally chose a bride, the excitement was almost as great in Boston as it was in Japan, for the young woman had attended Harvard and lived for a number of years in the Boston area with her family (her father having been stationed here as a diplomat). And of course the Boston Symphony has long been of special interest to Japanese audiences owing to the fact that the music director is a compatriot. More recently John Williams took the Boston Pops on enormously suc-

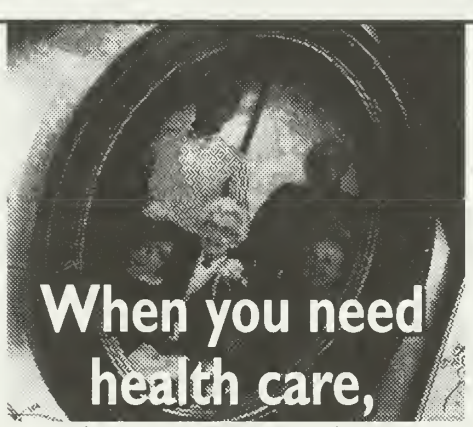
cessful tours to Japan. Putting all these elements together, it made sense for John Williams, composer of many of the most festive marches and fanfares of our time, to have written this special music "to celebrate with the Japanese people the wedding of Crown Prince Naruhito and Crown Princess Masaka Owada"—a special wedding day that had its echoes in Boston, too.

SYMPHONIC DANCES from *WEST SIDE STORY*
Leonard Bernstein

Conceived by choreographer-director Jerome Robbins as a modern version of *Romeo and Juliet*, the musical *West Side Story* was a new high-water mark for the American musical theater, an extraordinarily powerful amalgam of Leonard Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents' book, lyrics by Stephen Sondheim (his first Broadway credit), and Robbins' electrifying dances. Though Bernstein had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall; through music and dance the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

ROSE ADAGIO from *THE SLEEPING BEAUTY*
Peter Ilyich Tchaikovsky

There is scarcely a better-known fairy tale anywhere than the story of the Sleeping Beauty, which Tchaikovsky turned into a ballet produced in January 1890. Though it



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has long been one of the most popular ballets in the repertory, outranked only by Tchaikovsky's other two ballets *The Nutcracker* and *Swan Lake*, it was not a success when first produced. Indeed, Tchaikovsky died in 1893 thinking that none of his three ballets would survive him—yet all three are now the very heart of the classical ballet repertory. The "Rose Adagio" occurs late in Act I of the ballet. The lovely princess Aurora has come of age and must choose among several princely suitors for her hand. In this passage, filled with some of Tchaikovsky's most fervent love music, she dances with four princes, each of whom offers her a rose, which she accepts. (Only a few moments later, though, she will prick her finger on a spindle and fall into a hundred years' sleep.)

DANCE OF THE HOURS, from *LA GIOCONDA*
Amilcare Ponchielli (1834-86)

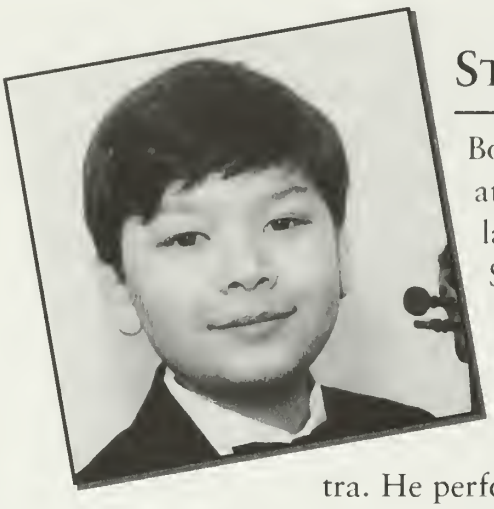
Ponchielli is the most significant Italian opera composer between Verdi and Puccini. Of his ten operas, though, only *La Gioconda* still holds the stage, because Ponchielli was too shy and retiring to browbeat his librettists into producing truly effective dramatic plots, as both Verdi and Puccini learned to do. For *La Gioconda* he had the inestimable advantage of working with Arrigo Boito, himself a composer, and the finest of Italian opera librettists (he wrote the text for Verdi's *Otello* and *Falstaff* as well as his own *Mefistofele*, in addition to Ponchielli's opera). The most famous part of the opera is its ballet music, which has been parodied by Walt Disney in *Fantasia* (who can ever forget those hippos, ostriches, and alligators?), but which, nonetheless, remains the only ballet from an Italian opera that regularly gets performances in the concert hall as well.

BEAUTY AND THE BEAST
Alan Menken (b.1949)

Back in the 1930s, the Walt Disney Studio turned out *Snow White*, a full-fledged "book musical" with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has turned out a string of animated musicals that sustain the tradition at the highest level. *Beauty and the Beast*, with a score by Alan Menken and Howard Ashman, has even been transformed into a Broadway show! The award-winning score moves the story along with melody and rhyme, harmony and wit.

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—Steven Ledbetter



Stefan Jackiw

Born in May 1985, Stefan Jackiw began violin studies at the age of four. He currently studies at the New England Conservatory and the Longy School of Music. Since age six he has been studying with Zinaida Gilels; he has also studied more recently with Bo Youp Hwang, a member of the Boston Symphony Orchestra. During the 1993-94 season Stefan appeared as soloist with the Greater Boston Youth Symphony Orchestra. He performed this season with the New Philharmonia Orchestra and has been reengaged for the 1997-98 season. A student at the Buckingham Browne and Nichols School in Cambridge, Massachusetts, Stefan Jackiw has given recitals and played in numerous master classes. He plays a 3/4-sized violin labeled "Ferdinand Gagliano, Naples, 1760." This violin, owned by the renowned violinist Midori, has been made available for loan to Stefan Jackiw through the generous efforts of the Stradivari Society of Chicago. He made his Boston Pops debut at this year's Opening Night at Pops.



Eileen Ivers

Born of Irish parents in the Bronx, New York, Eileen Ivers began playing the fiddle at age eight, eventually studying under famed Limerick-born traditional fiddler Martin Mulvihill. Ms. Ivers' prodigious talents have been recognized with more than thirty medals in the demanding All-Ireland Championship, where she has earned seven titles for fiddle and one for tenor banjo. Her performance as a featured instrumentalist in the Irish music and dance revue *Riverdance* earned much acclaim.

She has released two solo albums, including *Wild Blue*, and has been featured on more than forty contemporary and traditional recordings, including the Hall and Oates album *Change of Season* and the Hothouse Flowers 1993 release entitled *Songs from the Rain*. Eileen Ivers has performed in the world's major concert halls, including Carnegie Hall. Tours have taken her around the world, with appearances in Canada, Mexico, Russia, Australia, Singapore, the Philippines, and several nations in the Caribbean and in Europe. Also a devoted teacher, she has taught at universities in West Virginia, Wisconsin, and Finland. Among her many television credits are appearances on *The Tonight Show with Jay Leno*, *Entertainment Tonight*, *The Lonesome Pine Special,* ABC's *Good Morning America*, CBS's *For Our Times*, and the *NBC Nightly News*. She is frequently featured on radio as well, including the BBC and RTE, the Irish broadcasting service. In the United States she has performed on National Public Radio's *All Things Considered*, and on *Mountain Stage*, produced by West Virginia Public Radio and distributed by American Public Radio. Eileen Ivers was named one of the top one hundred Irish-Americans by *Irish-America* magazine.



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The Flying Karamazov Brothers

The Flying Karamazov Brothers—Paul Magid (Dmitri), Howard Jay Patterson (Ivan), Michael Preston (Rakitin), and Sam Williams (Smerdyakov)—got their start twenty-three years ago as street performers in San Francisco. Since then the Obie award-winning Brothers have gone on to bring their unique brand of theater to prestigious venues around the world with their highly successful productions, including "Juggling and Cheap Theatrics," "Juggle & Hyde," "Club," "Theater of the Air," and "Club Sandwich." Tours have taken them to international theater festivals in Scotland, Ireland, Australia, New Zealand, Hong Kong, Canada, Singapore, Bermuda, and Israel. In 1987, for their third Broadway appearance, the Brothers starred in their adaptation of Shakespeare's "The Comedy of Errors"—a highly acclaimed production at New York's Lincoln Center. For their fourth Broadway visit in 1994, they presented "The Flying Karamazov Brothers Do The Impossible." Their latest show, "Sharps, Flats and Accidentals" is a Karamazov's-eye view of a musical world where juggling can be heard and music must be seen to be believed.

The Flying Karamazov Brothers have shared the stage with such diverse performers as Frank Sinatra, the Grateful Dead, Robin Williams, Kenny Rogers, and Peter Schickele (P.D.Q. Bach). They have appeared on a *Seinfeld* episode as The Flying Sandos Brothers and, as themselves, on the PBS show *Bill Nye, the Science Guy*. Their PBS special *The Flying Karamazov Brothers: Stars of New Vaudeville* won a local Emmy for Outstanding Entertainment Programming. Among their many other television credits are numerous appearances on NBC's *Today*, ABC's *Good Morning America*, and CBS's *This Morning*, a Showtime special based on their first Broadway show, and a guest-hosting stint on The Movie Channel. This spring brings the premiere of their revival of *Room Service* in Seattle, Washington. The Flying Karamazov Brothers are making their Boston Pops debut this week.

The following are descriptions supplied by the Flying Karamazov Brothers of some of their selections.

Rhythm III: A Suite in three movements: *con brillo* (Sp. 'with scouring pads'), duet for backdrums, struck by juggling clubs; *con moto* (It. 'with motorcycles'), marimba rendition of the Chinese folk classic 'Chopsticks'; *allegro* (Eng. 'the Rockettes), marimba and backdrums together play a rousing version of W.C. Handy's 'St. Louis Blues.' Warning: Kids, do *not* try this at home.

Taiko: A homage to both Japanese festival drumming and gymnastics club swinging, played with furious intensity on meticulously tuned cardboard boxes.

Freude: Through ingenious use of radio transmitters and electronic sampling technologies, the Ks perform the fourth movement of Beethoven's Choral Symphony by hitting themselves on the head amidst astonishing juggling patterns. The orchestra joins in for a heart-warming finale.

Big Production II: A Turkish folk-jazz tune in 20/8 for juggling marimbas, backdrums, and orchestra. Created for New York's Lincoln Center production of "Comedy of Errors."



Ronald Feldman

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. His most recent Boston Pops conducting appearances were in May 1996. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as guest conductor with the Rochester Philharmonic, the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

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Crofut and Brubeck

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Bill Crofut's career has taken him to major concert halls around the world. His work spans the concert stage, television, recordings, and radio; he is also the author of two books. His releases on Albany Records include *Bartók and Kodály* and *Lullabies and Dances*, featuring music of Bach, Brahms, Falla, Haydn, Mozart, Schumann, and Strauss. His first recording with Chris Brubeck, *Unsquare Dance*, was released in June 1991 by Albany. Bill Crofut received Presidential and State Department Citations for his work in the Cultural Exchange Program, and has performed at the White House, Carnegie Hall, and Lincoln Center. In spring 1996 he was awarded an honorary doctorate from his alma mater, Allegheny College.

Chris Brubeck, son of jazz legend Dave Brubeck, has had a productive association with Bill Crofut for the last two decades, beginning with jam sessions when Chris was still a teenager. Later he did some arranging for Bill's album *Poetry and Song*. After graduating from the Interlochen Arts Academy, Chris attended the University of Michigan and concurrently toured with his band; he later joined his father's quartet, doing occasional special projects with Bill. His friend subsequently asked him to collaborate on the creation of a new Christmas concert for the Houston Symphony. The project was a resounding success and led to the duo's symphony and concert tours. Chris and Dave Brubeck were nominated for a 1994 Grammy for the song "Autumn," which they co-wrote for Dave's recent recording. Chris and several other Brubeck brothers joined their father to record a new compact disc for Telarc (with the working title *Brotherly Love*), scheduled for release this year.

Guitarist **Joel Brown** wears many musical hats. Artist-in-Residence at Skidmore College in Saratoga Springs, New York, he is active as a soloist, has appeared with the Hartford Symphony and the New York City Opera, has played lute in the Metropolitan Museum of Art, and performed on banjo at Tanglewood's Festival of Contemporary Music. Joel Brown joined Crofut and Brubeck for the recording of *Unsquare Dance* and has been performing with them ever since.

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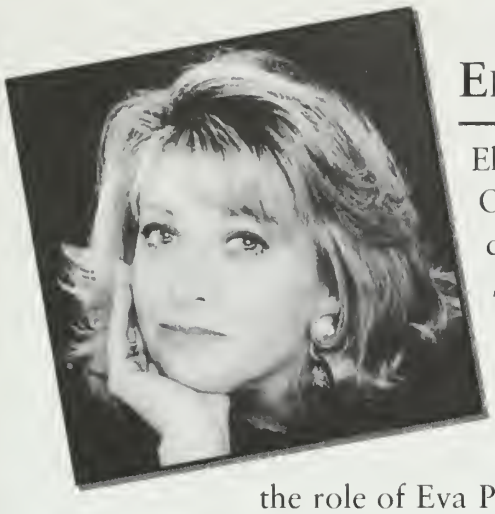


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Elaine Paige

Elaine Paige, who was the guest artist for this year's Opening Night at Pops, recently made her Broadway debut as Norma Desmond in Andrew Lloyd Webber's *Sunset Boulevard*. Her critically acclaimed portrayal of Norma in the London production earned her the Variety Club of Great Britain Award for Best Actress of the Year and an Olivier Award nomination for Best Actress in a Musical. In 1978 Ms. Paige created the role of Eva Peron in the original production of *Evita* and was awarded the Society of West End Theatre Award for Best Actress in a Musical and the Variety Club Award for Show Business Personality of the Year. In 1981 she starred as Grizabella in the original production of *Cats*, becoming the first actress to perform the song "Memory." Elaine Paige made her professional debut in *The Roar of the Greasepaint, the Smell of the Crowd* and her West End debut in *Hair*. In 1983 Ms. Paige starred as Carabosse in *Abbacadabra*, written by Bjorn Ulvaeus and Benny Andersson of the pop group Abba; she sang their work on stage a second time in the 1986 premiere of *Chess*, a collaboration with Tim Rice. Ms. Paige received an Olivier Award nomination for her performance in that musical. The recording of "I Know Him So Well," her *Chess* duet with Barbara Dickson, was a hit single in Britain, and is listed in the *Guinness Book of Records* as the biggest-selling record by a female duo. Also in 1986 Ms. Paige received the Variety Club Award for Recording Artist of the Year. She has recorded fourteen solo albums, garnering eight consecutive gold and four multi-platinum albums. Her most recent release, on Atlantic Records, is entitled *Encore*. In concert she has performed in Europe, the Middle East, the Far East, and throughout the United Kingdom. Ms. Paige has hosted her own BBC television specials and has starred in several BBC-TV films, as well as in the PBS special with Marvin Hamlisch *Showstoppers: In Concert at the White House* for President and Mrs. Reagan. In 1989 she starred in and co-produced *Anything Goes* in the West End, for which she was nominated for an Olivier Award for Best Actress in a Musical. Her 1993 performance as Edith Piaf in the musical play *Piaf* led to another Olivier Award nomination and an album of Piaf songs. A recent ninety-minute special on *The South Bank Show* explored Elaine Paige's career; it was shown in the United States on the Bravo cable network. Recipient of the 1994 Gold Badge of Merit from the British Academy of Songwriters, Composers, and Authors, Elaine Paige was awarded the Order of the British Empire in 1995 for her services to musical theater by Her Majesty the Queen.



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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

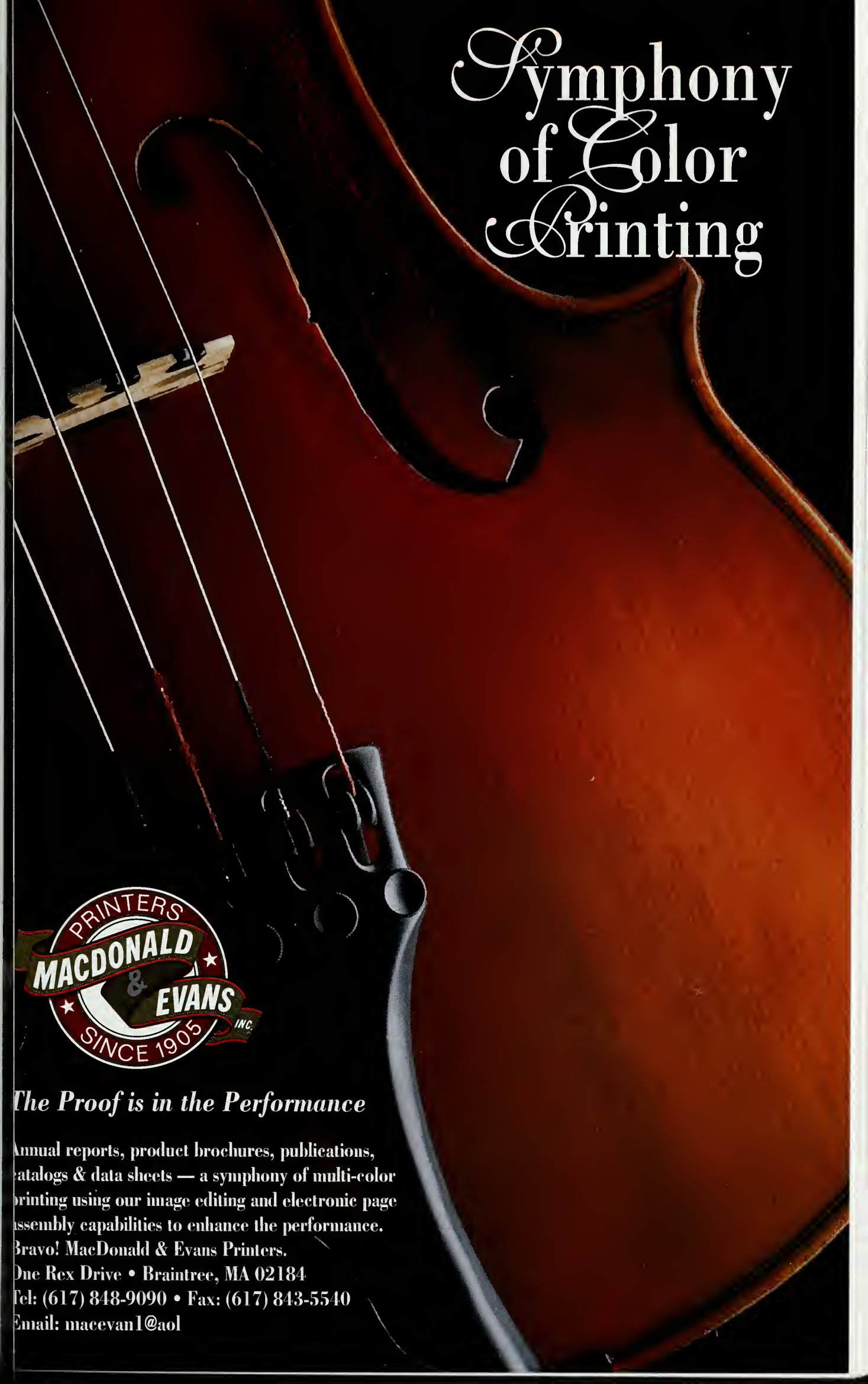
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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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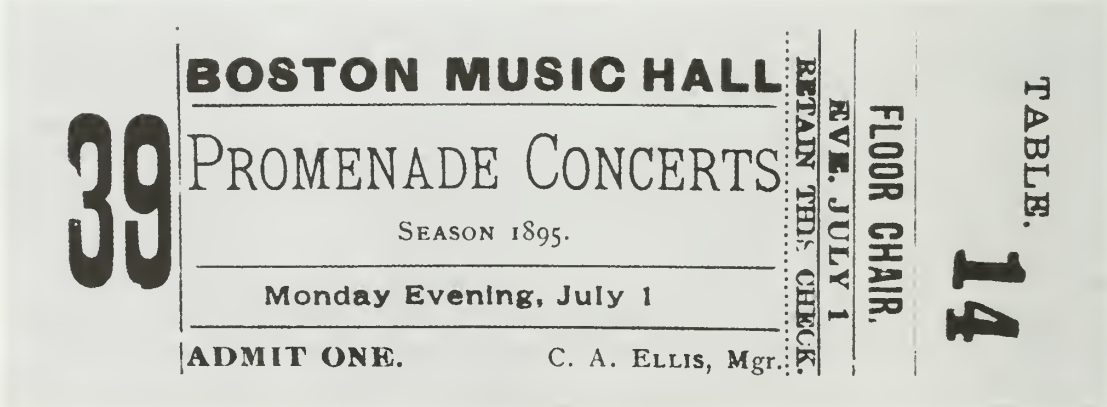
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The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson



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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts; made fourteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; and made his Carnegie Hall debut with the Boston Pops Orchestra. In June he will make his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Last season Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In October 1996 the first recording in this series, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, was released nationwide and entered *Billboard*'s Classical Crossover chart at number one. Mr. Lockhart's second RCA Victor album, *American Visions*, was recorded in November and is scheduled for release in June.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

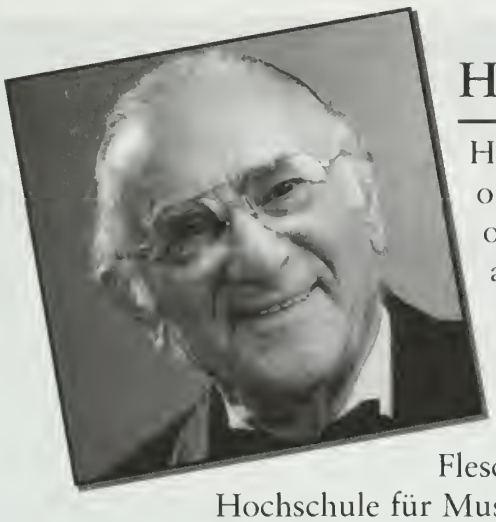
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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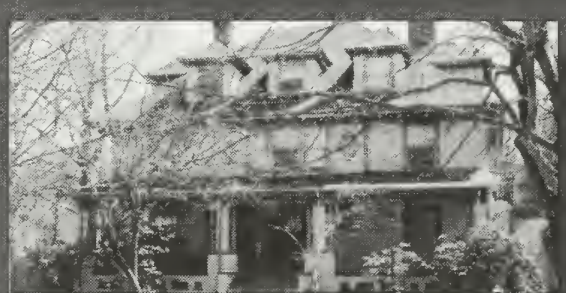
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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

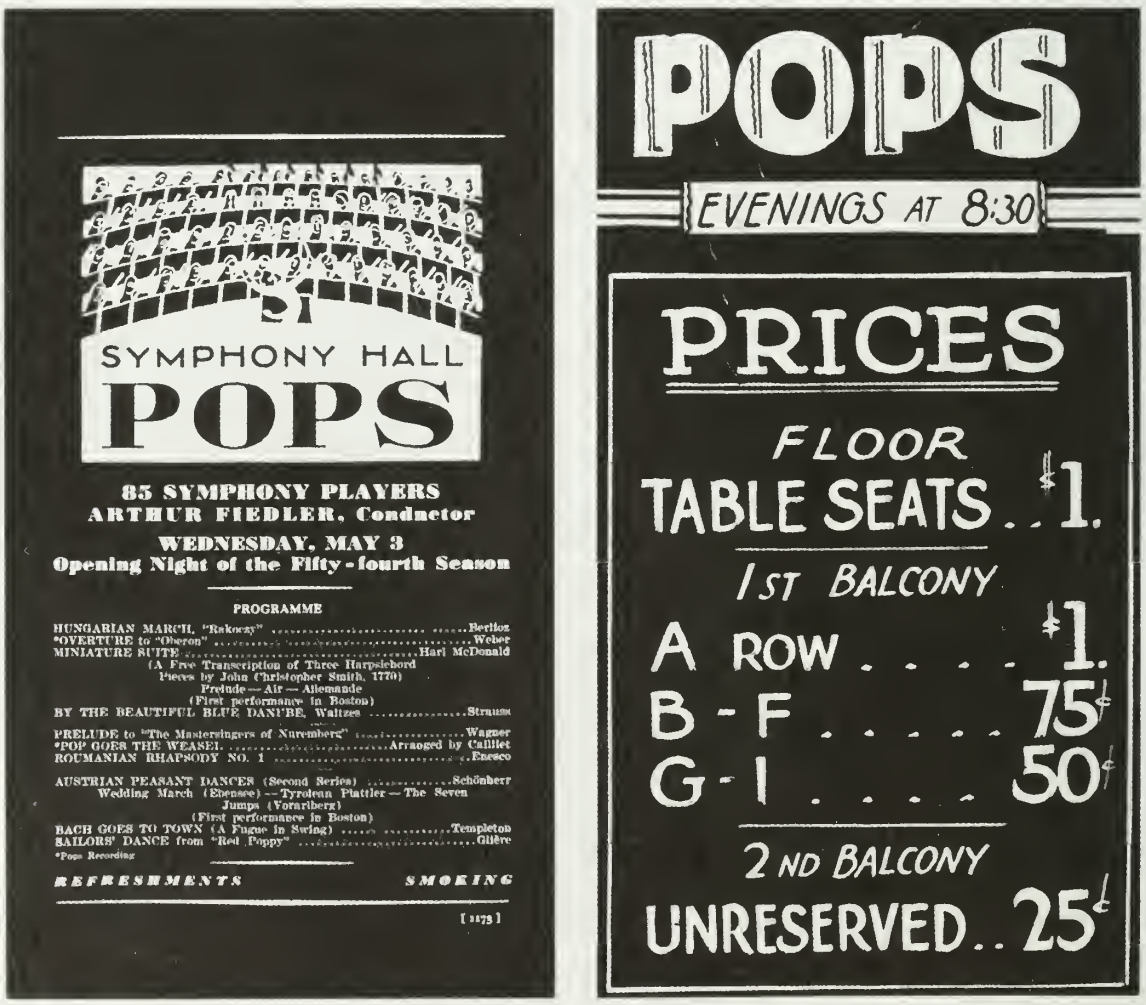
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler



Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
§Joseph Conte
§Michael Rosenbloom
§Brynn Albanese

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Jerome Patterson
Luis Leguía
Carol Procter
Ronald Feldman
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

Flutes
Elizabeth Ostling
Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
§Thomas Smith
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano
Mark Henry–bass

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor, *Assistant*

Stage Manager
Peter Riley Pfitzinger

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§Substituting

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Tuesday evening, May 13, 1997, at 8:00

"EVENING AT POPS"
SPONSORED BY THE MASSACHUSETTS OFFICE OF TRAVEL & TOURISM AND FIDELITY INVESTMENTS

Drummers' Delight — Mancini
Hymn To New England, from *New England Time Capsule* — Williams
The Housatonic at Stockbridge, from *Three Places in New England* — Ives
Times Square: 1944, from *On the Town* — Bernstein
Bacchanale from *Samson and Delilah* — Saint-Saëns

INTERMISSION

Presenting
k.d. lang
with
Teddy Borowiecki, piano; Kevin Breit, guitar; Abe Laboriel, drums; David Piltch, bass

Don't Smoke in Bed — Robison-Haskell
'Til the Heart Caves In — Burnett/Neuwirth/Orbison-Haskell
Deep in a Dream — DeLange/Van Heusen-Haskell
The Air That I Breathe — Hammond/Hazelwood-Haskell

INTERMISSION

Scotland the Brave — arr. Hollenbeck
BOSTON PIPERS SOCIETY

The Fair Day, from *An Irish Symphony* — Harty
Magh Seola — Fahy-Hollenbeck
JOANIE MADDEN, pennywhistle

Loftus Jones — O'Carolan-Starobin
GABRIEL DONOHUE, guitar
EILEEN IVERS, fiddle, and JOANIE MADDEN, pennywhistle

Suite from *Riverdance* — Whelan-Hollenbeck
MS. IVERS

This performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional pictures of the audience may be used.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Judge Baker Children's Center; Tiverton Middle School Band; Boston Symphony Association of Volunteers; Young Explorers; Dyer Library Association; Arlington Seniors Association; Tiffany Travelers; Saint Mary's Women's Club; Congregational Retirement Homes; Halifax Grammar School; Klub Kemper.



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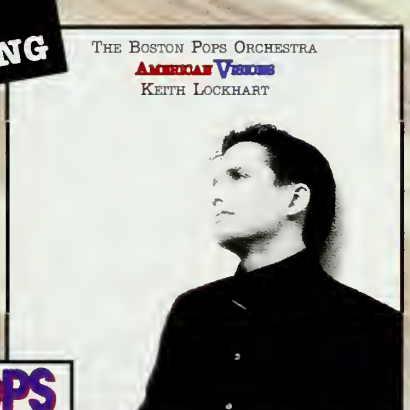
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Fiesta, from San Juan Capistrano
Harl McDonald
Maypole Dances, from Merrymount Suite
Howard Hanson
The Housatonic at Stockbridge
Charles Ives
Buckaroo Holiday from Rodeo
Aaron Copland
Mississippi Suite
Ferde Grofe
Father of Water
Huckleberry Finn
Old Creole Days
Mardi Gras
Times Square: 1944 from On the Town
Leonard Bernstein
Savannah River Holiday
Ron Nelson

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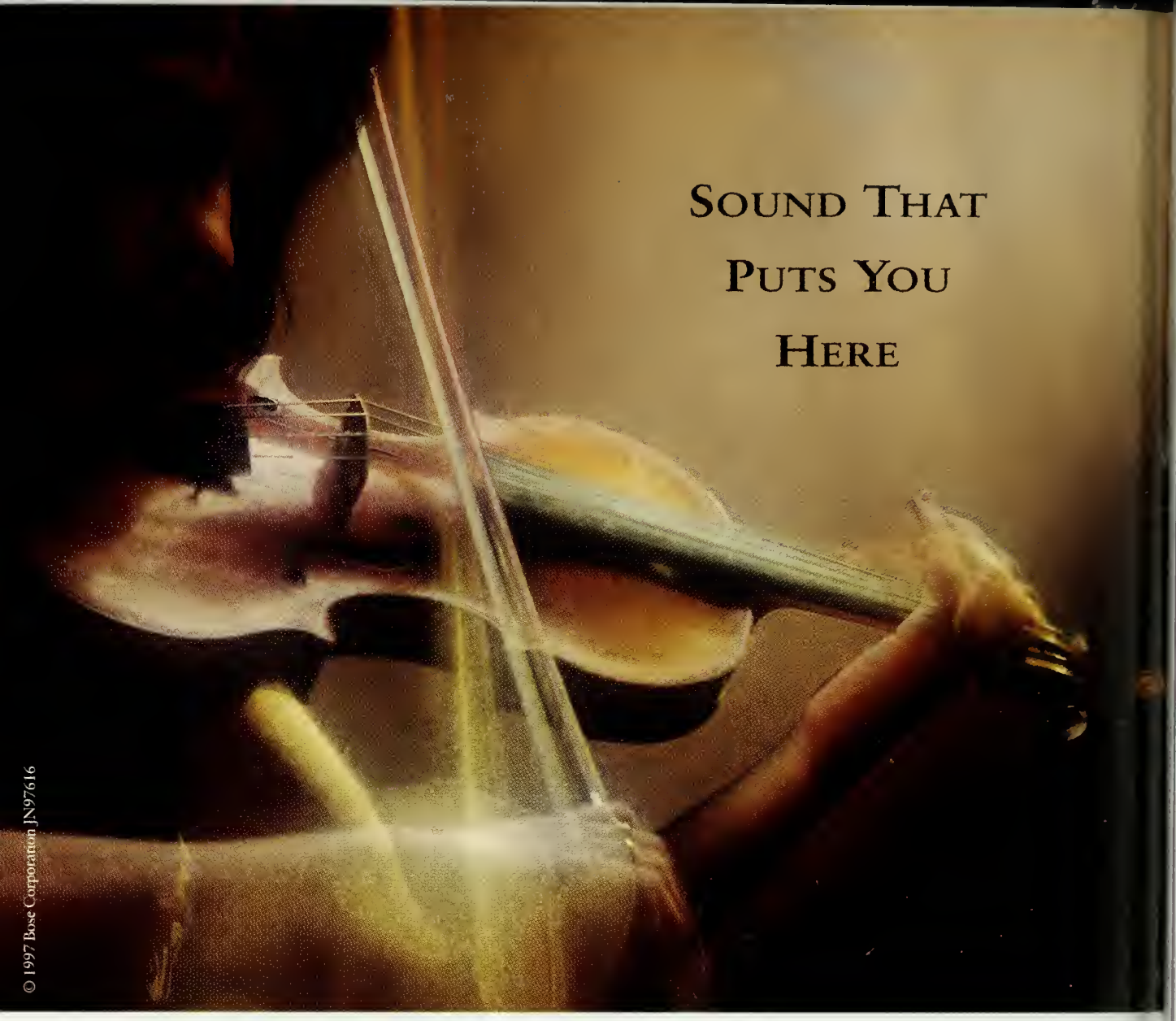
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Wednesday evening, May 14, 1997, at 8:00

GRANT LLEWELLYN conducting

Dam Busters March — Coates

A Shropshire Lad — Butterworth

Mavis in Las Vegas — Maxwell Davies

INTERMISSION

Overture to *Russlan and Ludmilla* — Glinka

Horn Concerto No. 1 in E-flat, Opus 11 — Strauss
Allegro
Andante
Allegro
RICHARD SEBRING

INTERMISSION

Hey, Look Me Over, from *Wildcat* — Coleman-Hayman

Berlin Bouquet — arr. Mason
Say It with Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

Marie — Berlin-Morley

A Tribute to Duke Ellington — arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

Sing, Sing, Sing — Prima/Goodman-Hyman

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, May 15, 1997, at 8:00

GRANT LLEWELLYN conducting
TUFTS UNIVERSITY NIGHT AT POPS

Dam Busters March — Coates

A Shropshire Lad — Butterworth

Mavis in Las Vegas — Maxwell Davies

INTERMISSION

Overture to *Russlan and Ludmilla* — Glinka

Horn Concerto No. 1 in E-flat, Opus 11 — Strauss
Allegro
Andante
Allegro
RICHARD SEBRING

INTERMISSION

Dear Alma Mater
Tuftonia's Day

Berlin Bouquet — arr. Mason
Say It with Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

Marie — Berlin-Morley

A Tribute to Duke Ellington — arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

Sing, Sing, Sing — Prima/Goodman-Hyman

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, May 16, 1997, at 8:00

GRANT LLEWELLYN conducting
BOSTON COLLEGE ALUMNI ASSOCIATION NIGHT AT POPS

Dam Busters March — Coates

A Shropshire Lad — Butterworth

Mavis in Las Vegas — Maxwell Davies

INTERMISSION

Overture to *Russlan and Ludmilla* — Glinka

Horn Concerto No. 1 in E-flat, Opus 11 — Strauss
Allegro
Andante
Allegro
RICHARD SEBRING

INTERMISSION

Hail Alma Mater
For Boston

Berlin Bouquet — arr. Mason
Say It with Music—Blue Skies—A Pretty Girl
Is Like a Melody—Always—Alexander's Ragtime Band

Marie — Berlin-Morley

A Tribute to Duke Ellington — arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

Sing, Sing, Sing — Prima/Goodman-Hyman

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, May 17, 1997, at 8:00

BOSTON UNIVERSITY NIGHT AT POPS

Scottish Dances — Arnold
Peasante—Vivace—Allegretto—Con brio

The Hebrides — Mendelssohn

Fandango from Capriccio espagnol — Rimsky-Korsakov

INTERMISSION

O'Sullivan's March, from *Rob Roy* — trad.-Hollenbeck

The Fair Day, from *An Irish Symphony* — Harty

Celtic Dance No. 3 — Mathias

Trumpet Concerto in D — Telemann
Adagio
Allegro
Grave
Allegro
NEIL MUELLER

INTERMISSION

Clarissima
Go BU

Presenting
DAWN UPSHAW

Nobody's Heart, from *By Jupiter*/
Little Girl Blue, from *Jumbo* — Rodgers/Hart-Stern

I Didn't Know What Time It Was, from *Too Many Girls* — Rodgers/Hart-Warner

The Saga of Jenny, from *Lady in the Dark* — Weill/Gershwin/Stern-Wilcox

What More Do I Need, from *Saturday Night* — Sondheim-Starobin

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Michael Rosenbloom
John M. Williams
Lisa Crockett
Kristina Nilsson
Jennifer Elowitch
Maynard Goldman
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Gregory Vitale

Second Violins
Brynn Albanese
Clayton Hoener
Colin Davis
William Waterhouse
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Stacey Alden
Rebecca Katsenes
Harris Shilakowsky
Priscilla Hallberg

Violas
Kenneth Stalberg
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
David Feltner
Barbara Wright
Mark Smith

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Linda Toote

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Paul Votapek
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Darren Acosta
Lawrence Isaacson
Donald Sanders
Mark Cantrell

Tuba
Charles Villarrubia

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Judy Saiki

Piano
Bob Winter

Guitar
John Wilkins

Saxophone
Michael Monahan

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor,
Assistant

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, May 18, 1997, at 7:30



Sound the Bells!	Williams
Symphonic Dances from *West Side Story*	Bernstein
Prologue—Somewhere— Scherzo—Mambo—Cha-Cha— Cool Fugue—Rumble—Finale	

INTERMISSION

Dance of the Tumblers, from *The Snowmaiden*	Rimsky-Korsakov
Rose Adagio, from *Sleeping Beauty*	Tchaikovsky
Gotta Dance—A Tribute to Jerome Robbins	arr. Ramin
Gotta Dance—Papa, Won't You Dance with Me— Tonight Quintet—Comedy Tonight—Small World— Rose's Turn—Sunrise, Sunset—I'm Flying	

INTERMISSION

A Tribute to Glenn Miller

In the Mood	Garland-Osser
Moonlight Serenade	Miller-Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico
Theme from *Jurassic Park*	Williams
Music from *Star Wars*	Williams
Luke and Leia—Main Theme	

Boston Pops scenic environment by Peter Wexler, Inc.

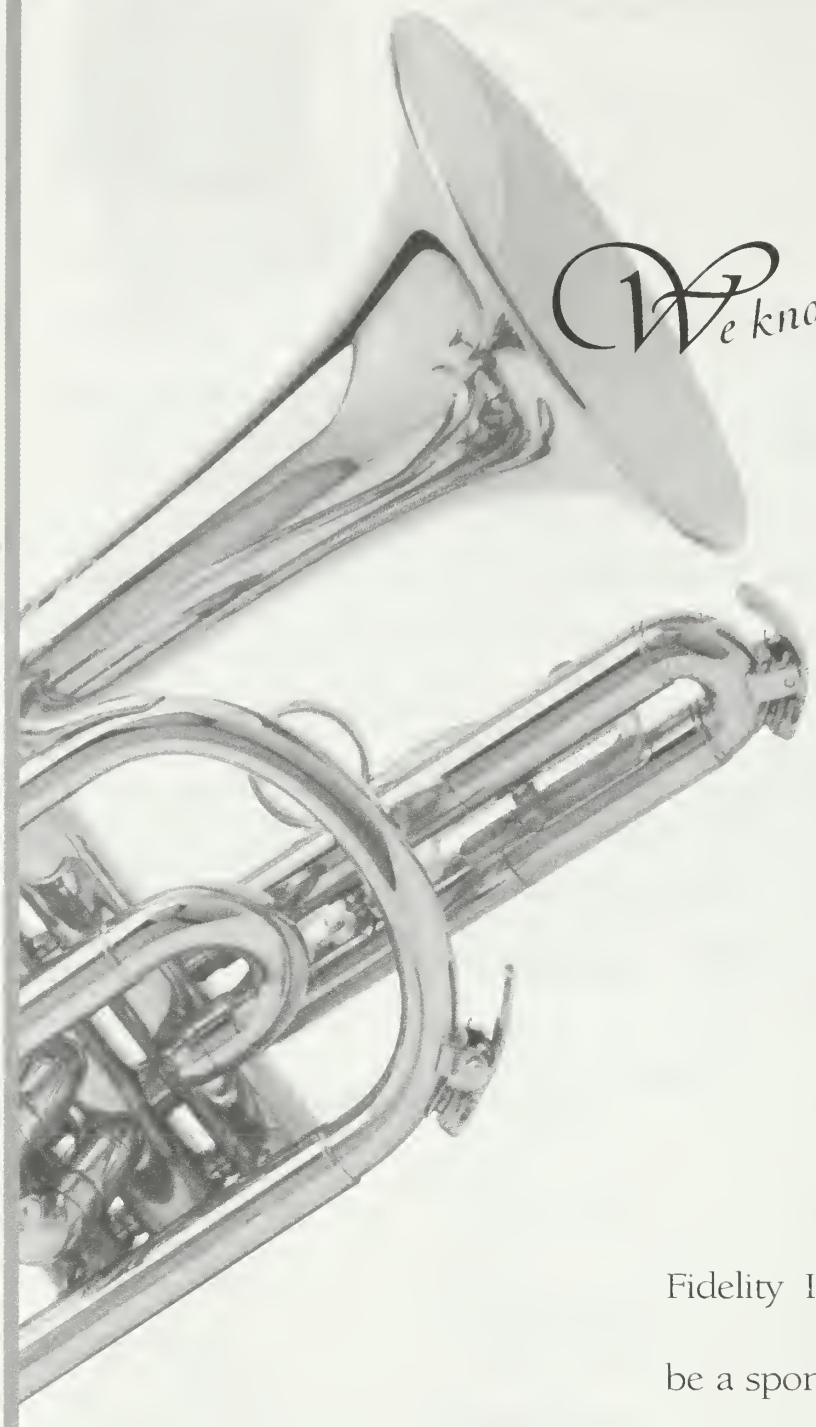
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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Monday evening, May 19, 1997, at 8:00

"EVENING AT POPS"
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Fandango from Capriccio espagnol — Rimsky-Korsakov

Sacrificial Dance from *The Rite of Spring* — Stravinsky

Mavis in Las Vegas — Maxwell Davies

Hound Dog — arr. Hollenbeck

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JARED CRAWFORD AND RAYMOND KING, percussion

Improvisation
JARED CRAWFORD AND RAYMOND KING, percussion
BAAKARI WILDER, tap dancer

INTERMISSION

Hymn to New England, from *New England Time Capsule* — Williams

Stephen Foster Medley — arr. Wolfe
CHARLES OSGOOD, banjo

Solace — Joplin-Schuller

Blue Moon — Rodgers/Hart-Wolfe
MR. OSGOOD, piano and vocal

Nobody's Heart, from *By Jupiter*/
Little Girl Blue, from *Jumbo* — Rodgers/Hart-Stern

I Didn't Know What Time It Was, from *Too Many Girls* — Rodgers/Hart-Warner

The Saga of Jenny, from *Lady in the Dark* — Weill/Gershwin/Stern-Wilcox

What More Do I Need, from *Saturday Night* — Sondheim-Starobin
DAWN UPSHAW, soprano

Welcome to this special television session for "Evening at Pops." Tonight's performance by the Boston Pops Orchestra under the direction of Keith Lockhart is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Because the segments taped will become part of a television program, it may be necessary to repeat certain sections of the music. Please participate in the way that you would during a regular evening Pops concert. Occasional scenes of the audience may be used.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

HYMN TO NEW ENGLAND
John Williams (b.1932)

John Williams composed *Hymn to New England* as the score to accompany *New England Time Capsule*, a film filled with breathtaking wide-angle aerial views of the New England landscape, from the rocky seacoast into the mountains of the northern Appalachian chain. Made in 1987 for the Mugar Omni Theater of Boston's Museum of Science, the film clearly called for broad, soaring melodies and spacious scoring, with references to traditional New England hymnody and folk song, and the composer obliged. The score was performed for the first time at the Opening Night at Pops concert on May 5, 1987.

THE HOUSATONIC AT STOCKBRIDGE from *THREE PLACES IN NEW ENGLAND*
Charles Ives (1874-1954)

Charles Ives was an independent-minded Yankee all his life, and this shows as clearly in his music as it did in his imaginative contributions to the business of insurance, in which he earned his living. "The Housatonic at Stockbridge" grew out of an experience on Ives's honeymoon. On June 28, 1908, he and his bride Harmony took a walk by the Housatonic River at Stockbridge, Massachusetts. Ives wrote: "We. . . heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and elm trees were something that one would always remember." Two days later, back in New York, he set down in music his impressions of that morning.

TIMES SQUARE: 1944, from *ON THE TOWN*
Leonard Bernstein (1918-90)

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss

Turnstiles," and enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. The lively depiction of Times Square was the finale of the show's first act.

BACCHANALE from *SAMSON AND DELILAH*
Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns, one of the most prolific and longest-lived composers of the nineteenth century, was a very private man, but widely educated and active in many fields. He published articles on the décor of ancient Roman theaters and communicated with learned bodies on questions of astronomy. He analyzed philosophical questions and wrote poetry and plays. But most of all he was an astonishingly fluent, gifted musician. His music was shaped by such diverse composers as Mozart and Liszt. (It was Liszt who encouraged Saint-Saëns to complete one of his operas and who promised to perform it when opera managements were leery of putting it on the stage because its plot was drawn from the Bible.) The result, of course, was *Samson and Delilah*, the only one of Saint-Saëns' twelve operas that still holds the stage. The French have always been exceptionally fond of dance, and, from the beginning, French opera has al-

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ways included a ballet. In *Samson and Delilah*, the ballet comes in the final act, a bit of pagan eroticism danced in the Temple of Dagon, where the blind Samson has been brought to be the butt of rude jokes (and which he will soon bring crashing to the ground). The music of this *Bacchanale* gives us Saint-Saëns' idea of what music for an oriental orgy should sound like (and some of it has been used in movies and animated cartoons for the same purpose).

THE FAIR DAY from *AN IRISH SYMPHONY*
Sir Hamilton Harty (1879-1941)

Hamilton Harty is undeservedly almost forgotten today. Most music lovers hear his name only in hyphenated form (as Handel-Harty) when they hear his florid arrangements of Handel's *Water Music* and *Fireworks Music*, written in a style now out of fashion in this age of "authenticity." But Harty was both a distinguished conductor (particularly of the Hallé Orchestra in Manchester from 1920 to 1933) and a composer of much attractive music. Proud of his Irish birth in County Down, he celebrated his national heritage with *An Irish Symphony*, which remains one of his best-known original compositions.

MAVIS IN LAS VEGAS
Peter Maxwell Davies (b.1938)

Peter Maxwell Davies, one of the leading English composers of this generation, has had a continuing connection with the Boston Symphony and the Boston Pops for nearly twenty years. His Symphony No. 2 was composed for the orchestra's centennial and given its world premiere here in 1981; ten years later he conducted subscription con-

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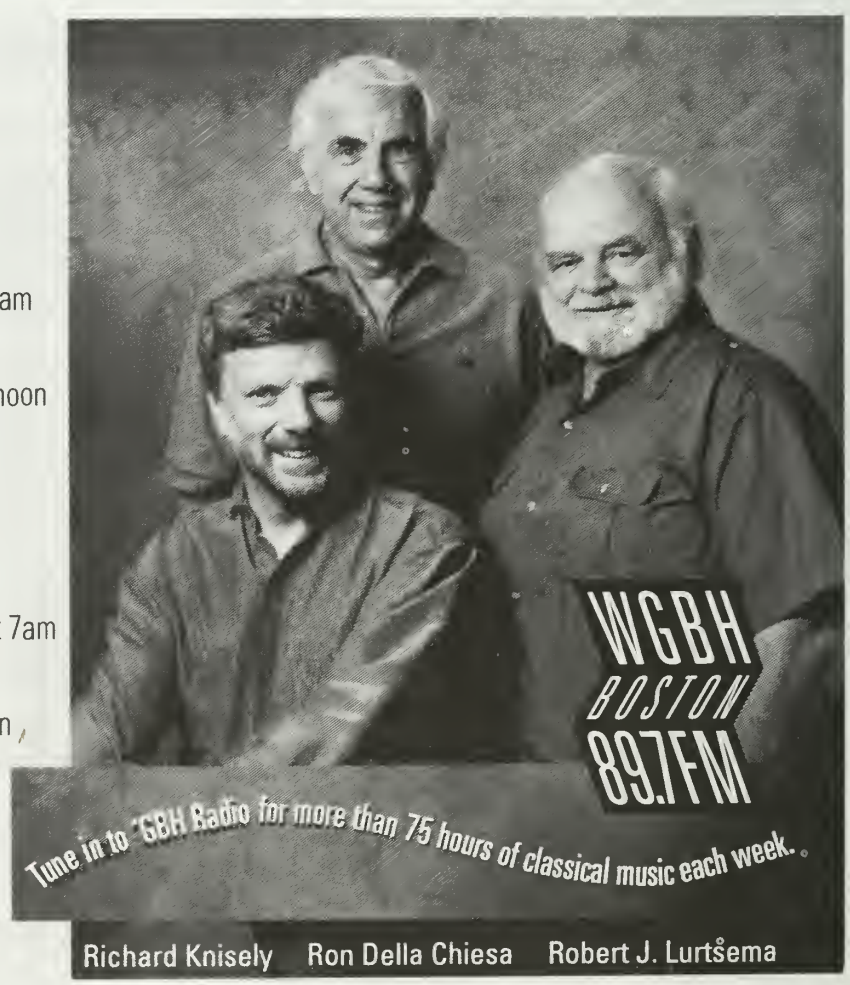
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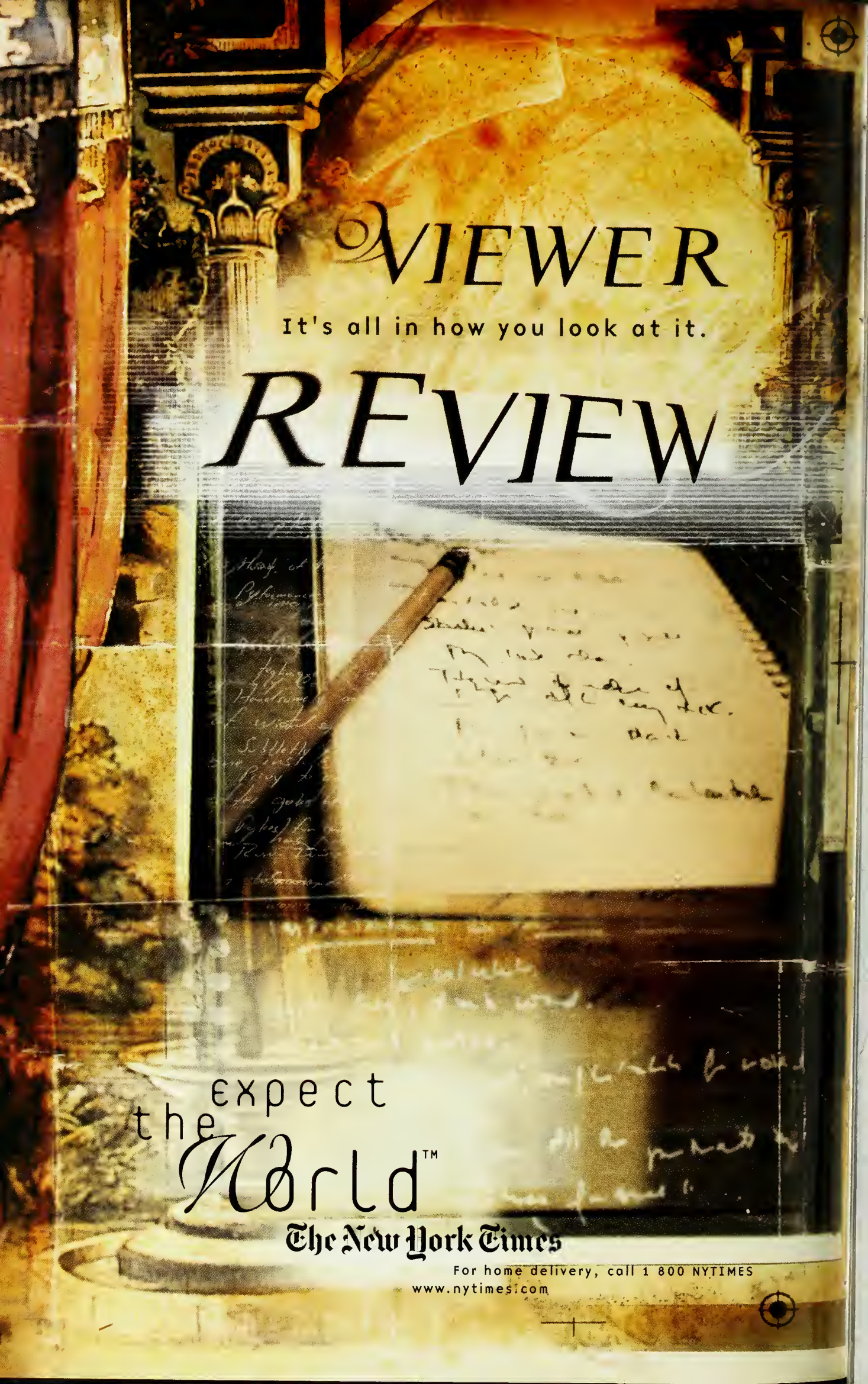
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certs that included his own Strathclyde Concerto No. 3. And in the meantime, he had also written a piece for the centennial of the Boston Pops, in 1985; that work, *An Orkney Wedding, with Sunrise*, immediately established itself as a popular favorite in orchestral concerts everywhere, a colorful evocation of the folk traditions of the Orkney Islands (to the north and east of Scotland), where Maxwell Davies has lived for many years, with the sounds of ocean storm, merry-making, and (accompanied by a bagpiper in full regalia) the arrival of a new dawn.

His newest work (which received its premiere in England this spring) is a lively imaginative response to the experience of Las Vegas, "that most unreal synthetic city in the middle of a desert, devoted to gambling, quick weddings, and the cult of kitsch so tacky as to be a source of wonder and inspiration." While touring with the BBC Philharmonic in 1995, Davies learned that a reporter from the London *Independent* newspaper had tried to locate him at the hotel at which he was staying in Las Vegas; this proved to be a challenge because—somehow—his double-barreled name "Maxwell Davies" had become compressed by the hotel computer into "Mavis." The incident gave the composer, who "immediately imagined Mavis having wonderful adventures in the glitzy environment of Las Vegas," the idea for this piece. He writes further:

> Although in effect this work could be regarded as a concert overture, it is strictly a theme with variations. At the outset, we hear Mavis's theme on solo violin, and are immediately transported to the gambling hall of a large hotel—always lit by harsh electric light, windowless, disorientating, with the C major (and inexplicably, the odd D-flat) of the sputtering gambling-machine filling the air. Mavis makes her entrance—I imagine her all outrageous flounces and hip-jerks, her generous ball-gown streaming, descending a magnificent (pink!) curved staircase into the gambling area.
>
> We move out into the street—the "Strip"—to hear music issuing from a club, a wedding chapel, and an Elvis shrine. There is a visit to Caesar's Palace, where a huge central fountain, bathed in violet-sweet light, boasts not only magnificent water displays but moving Classical statues which intone platitudes with Shakespearean accents. We visit the Liberace Museum, with its displays of impossibly glamorous costumes, cars, and grand pianos, and look at the city skyline glowering and twinkling, seen from the desert at night—an oddly disorientating experience. Finally, we watch the "volcano" erupt—all synthetic geysers and controlled explosions of gas, with an expensive light show, and loudspeakers relaying suitable rumblings and bangs—with the "Mavis" theme finally triumphant through it all.

OVERTURE to *RUSSLAN AND LUDMILLA*
Mikhail Glinka (1804-57)

Glinka is regarded as the founder of the Russian nationalist school in the nineteenth century, the composer who first showed his comrades how to evoke the history and culture of their own nation in music. Probably his most popular piece worldwide is the brilliant overture to the opera based on Pushkin's fantastic, ironic fairy-tale *Russlan and Ludmilla*, composed between 1837 and 1842. With its exuberant rhythms and sometimes pungent harmonies, the opera has been called "the most seminal work in the history of Russian music." Outside of Russia, the overture is far and away the best-known portion of the score.

HORN CONCERTO NO. 1 in E-flat, Opus 11
Richard Strauss (1864-1949)

Though his name conjures up images of the Viennese waltz kings, Richard Strauss was actually from a different musical line entirely. His father, Franz Strauss, was one of the

great horn virtuosi of his day, serving as principal horn of the Bavarian Court Orchestra in Munich for nearly a half-century. When his son began to exhibit unmistakable signs of musical talent at the age of four, Franz supervised a thorough musical training. But Papa Strauss was notoriously conservative in his musical taste; though famed as an interpreter of Wagner, he despised both the man and his music. Thus, he educated his son on a strict diet of the classics and did not allow him to hear anything else until he was in his teens. The young man's lifelong devotion to the music of Mozart assuredly started at this time.

Richard started piano lessons at the age of four and began composing at the age of six. His early works all reflect his conservative training, but they also bear clear signs of more than a minor talent. Probably the most satisfying of all his youthful works is the horn concerto, composed when he was eighteen. It is not surprising that the young man wrote so well for the solo instrument; he had, after all, heard it constantly as played by a great master, and he knew well what its potential was. Strauss retains the basic three-movement structure with its alternation of fast-slow-fast that had long characterized the concerto, but he emphasizes the lyrical—rather than the dramatic—character in most of his thematic ideas and turns the opening horn fanfare into the 6/8 rondo theme of the finale.

BERLIN BOUQUET

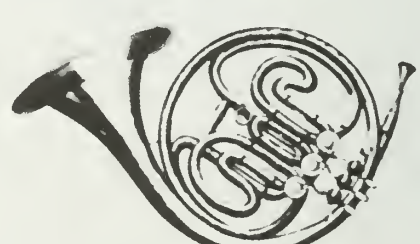
Irving Berlin (1888-1989) was born Israel Baline in Temun, Russia, but was brought to this country as a small child and became the unsurpassed creator of popular songs that tell what Americans have thought and felt for most of this century. Entirely without professional training (he employed an assistant to write down and work out the songs he created), he nonetheless wrote songs in every popular style that appeared over the nearly 60 years (1907-66) that he was active as a composer and lyricist. He composed Tin Pan Alley standards, Broadway and Hollywood scores, songs serious and satirical, sentimental and snappy. His range extends from dialect song ("Marie from Sunny Italy," 1907, his first publication) to richly varied and tuneful Broadway scores (such as *Annie Get Your Gun*, 1946, his biggest hit). From the days of ragtime on, he managed to work just about every new musical or dance craze into his songs.

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He always wrote his own lyrics, too. He could turn out a sassy line to match Cole Porter when he wanted to, but he could also write the kind of direct and simple verse that is utterly beyond the range of more "sophisticated" writers, and he could do it with the most common words in the English language and the most straightforward grammatical structure—and still come up with a surprise for a laugh at the end of a stanza. He started his own publishing company which had, at one time, more than 1,000 Irving Berlin songs in print. The medley arranged for the Pops by Jack Mason includes five of his most memorable compositions, which have become an indelible part of our heritage: "Alexander's Ragtime Band" (1911); "A Pretty Girl Is Like a Melody" (1919); "Say It With Music" (1921); "Always" (1925); and "Blue Skies" (1926). The best summary of Berlin's career came from another talented songwriter, Jerome Kern, who, when asked, "What is Irving Berlin's place in American music?," replied: "Irving Berlin has no place in American music; Irving Berlin *is* American music."

A TRIBUTE TO DUKE ELLINGTON
arr. Ralph Burns (b.1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the 'A' Train," "Mood Indigo," and "It Don't Mean a Thing (If It Ain't Got That Swing)."

SING, SING, SING
Louis Prima (1911-78)/Benny Goodman (1909-86)

New Orleans-born jazz trumpeter and vocalist Louis Prima worked mostly in New Orleans in the late '20s and early '30s, then led his own band in New York. One of his best-known creations, "Sing, Sing, Sing," was made even more popular in the version created by Benny Goodman for his famous Carnegie Hall concert—the first jazz concert ever given in that historic concert hall—in 1938. Because the famous recording made at that event has been a jazz favorite ever since, Goodman's additions to Prima's tune are now regarded as part of the piece, and that is how Dick Hyman has arranged it.

FOUR SCOTTISH DANCES, Opus 59
Malcolm Arnold (b.1921)

English composer Malcolm Arnold studied both composition and trumpet at the Royal College of Music, but after a few early years as principal trumpet of the London Philharmonic Orchestra, he has devoted himself entirely to composition. But his experience as an orchestral player gave him a confident command of the ensemble, and his music, colorful, lively, and approachable as it is, has made him a widely popular composer in a romantic-modern style. Arnold's output includes many symphonies and concertos, several operas, and literally dozens of film scores, of which the best known is the forty-five minutes of music composed for *Bridge on the River Kwai* (for which he received an Academy Award). His smaller orchestral works include several colorful sets of dances from the British Isles, including sets for England and Cornwall. He composed the *Scottish Dances* in 1957.

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THE HEBRIDES OVERTURE (*FINGAL'S CAVE*)
Felix Mendelssohn (1809-47)

To any cultivated German of the early nineteenth century, the Hebrides, in northern Scotland, evoked the prehistoric Celtic bards, as depicted in the epic poem presumably by Ossian, a northern Homer, detailing the exploits of the hero Fingal; we now know the work to be an artful fake assembled and "translated" by one Macpherson. The fascination for primitive poetry was especially powerful in Germany, and when the young Mendelssohn visited the Hebrides in August 1829, he felt, with a delicious shiver, the echoes of epic times. While there, he noted on a letter the first theme of the overture that came to be known either as *The Hebrides* or *Fingal's Cave*.

It is not an overture to anything in particular, simply an evocation of sea, sky, seagulls, and a sense of mystery haunting the place; in fact, *The Hebrides* is really a tone poem in the Lisztian sense, but that term had not yet been invented, so Mendelssohn called the piece an overture by default as a short, single-movement orchestral work. From the short rhythmic phrase noted on the spot, Mendelssohn builds one of his finest orchestral masterpieces, individual in its orchestral coloring, vivid in its suggestion of open spaces haunted with mystery.

CAPRICCIO ESPAGNOL, Opus 34
Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

CELTIC DANCE NO. 3
William Mathias (1934-92)

William Mathias spent most of his life in his native Wales, where he found a rich source of inspiration for his music. But he has fused the folkloric and legendary with modern techniques in orchestral music, a large output of choral music, chamber works, and opera. His early influences include such folksong-influenced composers as Vaughan Williams and Bartók, but he also draws upon the springy rhythms of Stravinsky and the contrapuntal energy of Hindemith and Tippett. The Celtic Dances, Opus 60, were composed in 1972 as an homage to the traditions of his native land.

TRUMPET CONCERTO IN D
Georg Philipp Telemann (1681-1767)

In his own day, Telemann was vastly better known and more highly regarded than J.S. Bach. A consummate professional, he could turn out a polished piece in almost no time at all, maintaining an astonishingly high standard without ever quite reaching the heights of genius. He was so extraordinarily prolific that his complete works are more voluminous than the combined outputs of Bach and Handel—neither of whom was any slouch when it came to producing music in short order. One reason for Telemann's great popularity was the fact that he simplified the musical textures of the Baroque era, letting light into the sometimes dense contrapuntal fabric of a Bach, seeking opportunities for expressive and lively playing rather than structural intricacy. This

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development coincided with the development of a ticket-buying concert audience, and his music simply appealed more to music-lovers who were not themselves masters of the art. His D major concerto for trumpet, strings, and basso continuo was never published in his own day. The slow introduction offers the soloist an opportunity for lyric playing in effective contrast to the fanfare-like themes of the ensuing Allegro. The Allegro itself is based almost entirely on the rhythmic and melodic figures introduced by the orchestra, as with Bach, but Telemann's work grows largely through contrasting echoes between orchestra and soloist. The Grave, in the relative minor, is for the orchestra alone, a brief connecting movement that gives the soloist a chance to rest for the spirited finale which, like the first Allegro, grows out of the main elements of its first musical idea.

SOUND THE BELLS!
John Williams

When the Crown Prince of Japan finally chose a bride, the excitement was almost as great in Boston as it was in Japan, for the young woman had attended Harvard and lived for a number of years in the Boston area with her family (her father having been stationed here as a diplomat). And of course the Boston Symphony has long been of special interest to Japanese audiences owing to the fact that the music director is a compatriot. More recently John Williams took the Boston Pops on enormously successful tours to Japan. Putting all these elements together, it made sense for John Williams, composer of many of the most festive marches and fanfares of our time, to have written this special music "to celebrate with the Japanese people the wedding of Crown Prince Naruhito and Crown Princess Masaka Owada"—a special wedding day that had its echoes in Boston, too.

SYMPHONIC DANCES from *WEST SIDE STORY*
Leonard Bernstein

Conceived by choreographer-director Jerome Robbins as a modern version of *Romeo and Juliet*, the musical *West Side Story* was a new high-water mark for the American musical theater, an extraordinarily powerful amalgam of Leonard Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents' book, lyrics by Stephen Sondheim (his first Broadway credit), and Robbins' electrifying dances. Though Bernstein had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall; through music and dance the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

DANCE OF THE TUMBLERS, from *THE SNOW MAIDEN*
Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote a dozen operas, but, with the exception of *Le Coq d'or*, we hardly ever hear them in this country. *The Snow Maiden* (in Russian, *Snegurochka*) is based on a fantastic play by Ostrovsky with which the composer "fell deeply in love" in 1880. The play excited his interest in ancient Russian customs and heathen pantheism. So intensely did he work that he finished the entire short score during the summer of 1880, filling the music with an open-hearted love of the natural world. The Dance of the Tumblers (also sometimes called the Dance of the Buffoons) occurs in the third act of the opera, where it provides entertainment at a jolly feast of spring revelers.

ROSE ADAGIO from *THE SLEEPING BEAUTY*
Peter Ilyich Tchaikovsky (1840-93)

There is scarcely a better-known fairy tale anywhere than the story of the Sleeping Beauty, which Tchaikovsky turned into a ballet produced in January 1890. Though it has long been one of the most popular ballets in the repertory, outranked only by Tchaikovsky's other two ballets *The Nutcracker* and *Swan Lake*, it was not a success when first produced. Indeed, Tchaikovsky died in 1893 thinking that none of his three ballets would survive him—yet all three are now the very heart of the classical ballet repertory. The "Rose Adagio" occurs late in Act I of the ballet. The lovely princess Aurora has come of age and must choose among several princely suitors for her hand. In this passage, filled with some of Tchaikovsky's most fervent love music, she dances with four princes, each of whom offers her a rose, which she accepts. (Only a few moments later, though, she will prick her finger on a spindle and fall into a hundred years' sleep.)

GOTTA DANCE, A Tribute to Jerome Robbins
arranged by Sid Ramin (b.1924)

Though he is not a composer or a lyricist, Jerome Robbins has had a greater influence on the modern musical theater than all but a handful of composers and librettists. A choreographer trained in ballet, modern, Spanish, and Oriental dance, Robbins has found wonderfully imaginative new ways to introduce dance into musical shows, ways that go far beyond the high-kicking chorus lines or the generalized shuffle or buck-and-wing of so many older musicals. He has created dances that are outrageously funny and dances that are powerfully dramatic. Entire shows—notably *West Side Story*—became essentially danced theater pieces under his direction. (He has also worked extensively and with great success in the ballet.) As a retrospective in his seventieth year he produced on Broadway in the fall of 1988 a dance show made up of some of his greatest Broadway numbers. The Boston Pops tribute to Jerome Robbins draws from seven of these shows, arranged by Sid Ramin, who was himself involved in the orchestration of many of them, including *West Side Story*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum.*

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EXCERPTS from *STAR WARS*

John Williams (b.1932)

John Williams has been composing music for feature films and television shows since the early 1960s. As often happens in Hollywood, he has been typecast, progressively, as the composer of music for light comedies (*John Goldfarb, Please Come Home*) and later for disaster epics (*The Towering Inferno*), but he also put his musical touch on thrillers and westerns. But *Star Wars* (1977) and its two sequels marked a milestone in his career; the extraordinary popularity of the films—and the soundtrack recordings—helped re-establish the tradition of the symphonic film score, and brought a whole new generation of moviegoers to appreciate the thrilling sounds a symphony orchestra can make. Throughout the three *Star Wars* films, the thematic ideas associated with the various characters and events develop and combine with new themes as the story unfolds, so that the music underlines the story with a continuous web of sound for long stretches, much akin to the technique of Wagnerian opera.

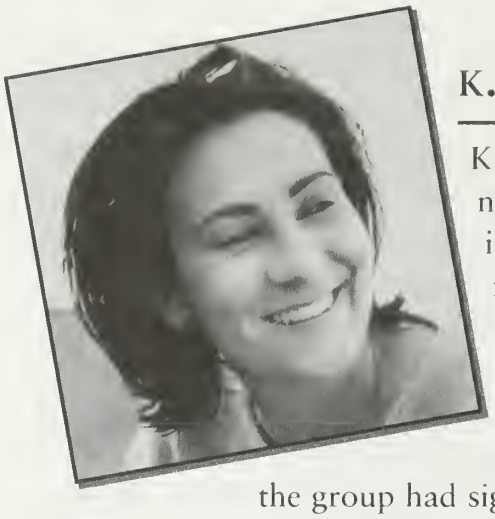
SACRIFICIAL DANCE from *THE RITE OF SPRING*

Igor Stravinsky (1882-1971)

No single composition has exercised a greater influence on music in our century than Stravinsky's *Rite of Spring*, which he conceived as a ballet depicting an ancient sacrifice in pagan Russia to the fertility gods. As spring arrives in ancient Russia, there are athletic games played between neighboring tribes, a ceremonial kiss of the earth by the tribe's elder, and, most of all, the selection of a virgin who will perform the Great Sacrifice, dancing more and more ecstatically until she dies, propitiating angry gods and guaranteeing a fertile harvest.

For this ballet, Stravinsky invented harmonies and rhythms never before heard from an orchestra; indeed, so radical did the work appear to the opening night audience that it generated an actual riot, one of the most famous scandals in the history of the performing arts. But the music fascinated many people, and it continued to be played and listened to, first by other composers who could not resist its sway, and eventually by large numbers of music-lovers who are still bowled over—but now in excitement—at the sheer force of sonority and the kinetic energy of the score. The "Sacrificial Dance" to be heard here is the final section of the work; the Chosen One dances to music of constantly changing meters, so that there seems to be nothing predictable or regular at all, thus heightening the effect of the frenzy into which she drives herself.

—Steven Ledbetter

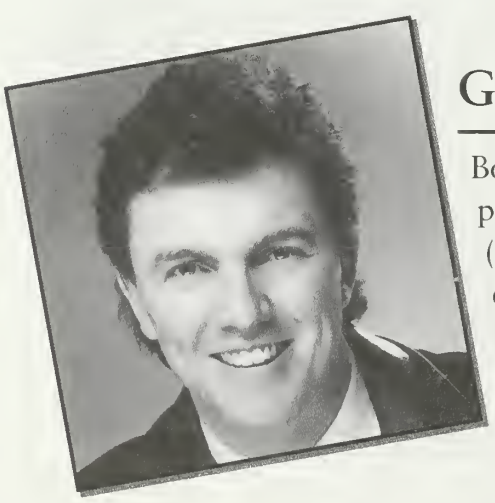


K.D. LANG

Katheryn Dawn Lang was born in a small town on the northern prairies of western Canada. She began playing guitar at age ten and, within three years, was writing and performing her own original works. In the early 1980s, she formed her own band, the reclines. Their first single, an original titled "Friday Dance Promenade," was followed by the independently released album *A Truly Western Experience*. By 1985 the group had signed with Sire Records in New York, and k.d. had won her first Juno, the Canadian equivalent of a Grammy. In 1987 Sire released *Angel With a Lariat* internationally to broad critical acclaim. Since then k.d. lang has released the albums *Shadowland*, *Absolute Torch and Twang*, *Ingenue*, *Even Cowgirls Get the Blues* (soundtrack), all on Sire, and, on Warner Bros. Records, *All You Can Eat*. Due next month is *Drag*, an album of "smoking" songs, including remakes of "The Air That I Breathe" and "The Joker." She won a 1992 American Music Award as Best New Artist (Adult Contemporary) and has won three Grammy awards: Best Country Vocal Collaboration in 1988, for "Crying," a duet with Roy Orbison; Best Country Vocal Performance, Female, in 1989, for *Absolute Torch and Twang*; and Best Pop Vocal Performance, Female, in 1992, for "Constant Craving." Her best-selling 1992 video release on Warner Home Video is entitled *Harvest of Seven Years (Cropped and Chronicled)*. Most recently, k.d. lang was appointed an Officer in the Order of Canada, Canada's highest civilian honor, for "her role in the recognition and development of Canadian country and popular music." She is performing for the first time with the Boston Pops Orchestra.

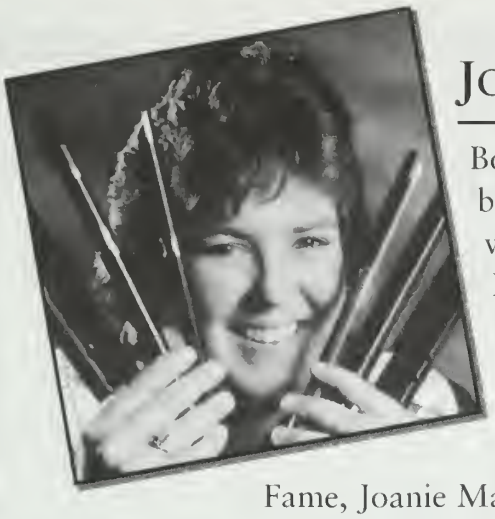
Boston Pipers Society
Iain Massie, Pipe-Major

The Boston Pipers Society was formed two years ago, although the members have been playing together for more than ten years. Most of the pipers are from the Boston area; two are from New Hampshire. Pipe-Major Iain Massie, who began playing bagpipes at the age of eight, came to this country from Scotland in 1985. Many of his ancestors and relatives played the bagpipes, most notably his grandfather John Massie, who was Pipe-Major of the Gordon Highlanders.



Gabriel Donohue

Born in County Galway, Ireland, Gabriel Donohue plays guitar, piano, bouzouki, electric bass, bodhran (drum), and a host of other instruments. Also a singer and songwriter, he maintains a busy performing schedule as a soloist. Mr. Donohue owns Cove Island Recording Studios in Connecticut, where he has produced and engineered many of the top Celtic recordings released in recent years.



Joanie Madden

Born in New York of Irish emigrants, Joanie Madden began taking whistle lessons from Jack Coen when she was thirteen; within five years, she became an All-Ireland Champion on both the tin whistle and the concert flute. In 1984 she became the first and only American ever to win the Senior World Championship on the whistle. The youngest member ever inducted into the Irish-American Musicians Hall of Fame, Joanie Madden has received many citations and awards, including the Wild Geese Award. For her contributions to promoting and preserving Irish culture in America she was voted one of the top one hundred Irish-Americans in the country. Her more than fifty albums span traditional Celtic music, American folk with Pete Seeger, and chart-topping pop with Sinead O'Connor. In 1994 she released her first critically acclaimed solo album, *A Whistle on the Wind* (Green Linnet). Last year's *Song of the Irish Whistle* (Hearts of Space) has already sold more than 110,000 copies. Considered one of the world's best whistle players, Ms. Madden maintains a busy touring schedule, performing more than 250 dates a year as a soloist, and as leader of America's top Irish music and dance ensemble, Cherish the Ladies. With Cherish the Ladies Ms. Madden has appeared with the Boston Pops Orchestra at Symphony Hall and at Tanglewood.



Eileen Ivers

Born of Irish parents in the Bronx, New York, Eileen Ivers began playing the fiddle at age eight, eventually studying under famed Limerick-born traditional fiddler Martin Mulvihill. Ms. Ivers' prodigious talents have been recognized with more than thirty medals in the demanding All-Ireland Championship, where she has earned seven titles for fiddle and one for tenor banjo. Her performance as a featured instrumentalist in the Irish music and dance revue *Riverdance* earned much acclaim. She has released two solo albums, including *Wild Blue*, and has been featured on more than forty contemporary and traditional recordings, including the Hall and Oates album *Change of Season* and the Hothouse Flowers 1993 release entitled *Songs from the Rain.* Eileen Ivers has performed in the world's major concert halls, including Carnegie Hall. Tours have taken her around the world, with appearances in Canada, Mexico, Russia, Australia, Singapore, the Philippines, and several nations in the Caribbean and in Europe. Also a devoted teacher, she has taught at universities in West Virginia, Wisconsin, and Finland. Among her many television credits are appearances on *The Tonight Show with Jay Leno*, *Entertainment Tonight*, *The Lonesome Pine Special,* ABC's *Good Morning America*, CBS's *For Our Times*, and the *NBC Nightly News*. She is frequently featured on radio as well, including the BBC and RTE, the Irish broadcasting service. In the United States she has performed on National Public Radio's *All Things Considered*, and on *Mountain Stage*, produced by West Virginia Public Radio and distributed by American Public Radio. Eileen Ivers was named one of the top one hundred Irish-Americans by *Irish-America* magazine.

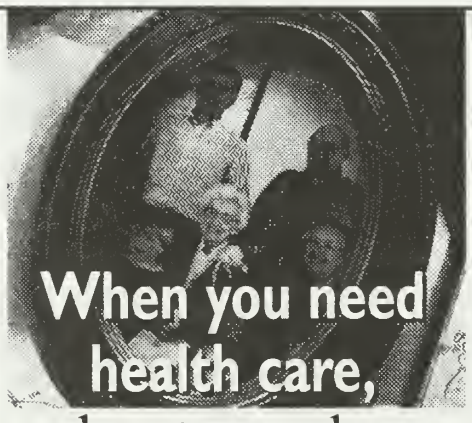
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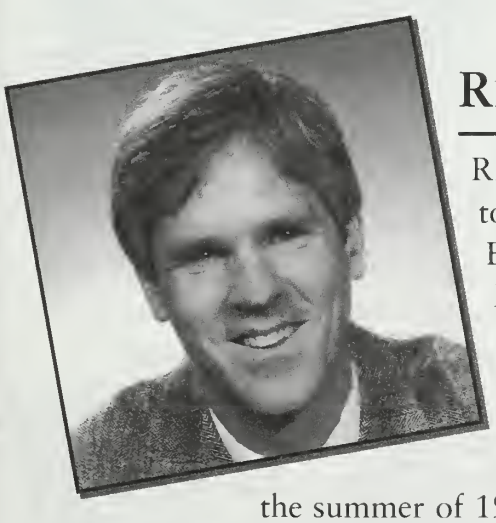
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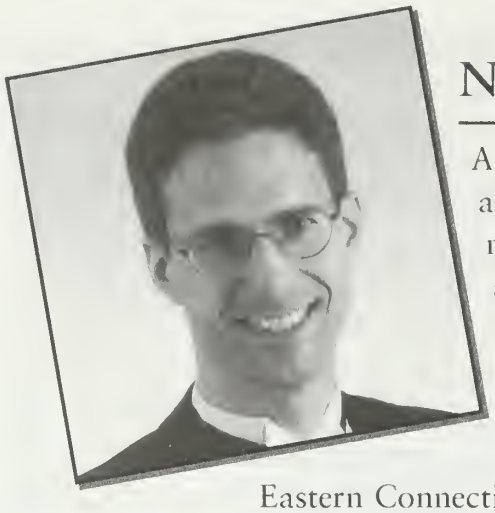
Grant Llewellyn

Born in 1960 in Tenby, South Wales, Grant Llewellyn studied at Chethams School of Music, the Perugia Conservatorio, and the Royal College of Music. He also received choral and academic grants to Cambridge University. In 1985 he was a Conducting Fellow at the Tanglewood Music Center. Assistant Conductor of the Boston Symphony Orchestra from 1990 to 1993, Mr. Llewellyn appeared with the orchestra on many occasions, both at Symphony Hall and at Tanglewood. He made his Boston Pops debut in July 1992. In September 1995 Grant Llewellyn became Principal Conductor of the Royal Flanders Philharmonic, with which he has led a broad spectrum of music, including operas in concert performance and works by contemporary Belgian composers. Future touring plans with the Royal Flanders Philharmonic include Japan and Germany. Mr. Llewellyn continues to works regularly as a guest with the BBC National Orchestra of Wales, with which he served as Associate Conductor from 1990 through 1995. With that orchestra he made his Promenade Concerts debut in 1993 and recorded works by William Mathias (Nimbus) and three contemporary trombone concertos with Christian Lindberg (BIS). Mr. Llewellyn has also enjoyed a fruitful association with the Stavanger Symphony Orchestra, serving as Principal Guest Conductor from 1993 to 1996; he will appear again with that orchestra in November 1998. Having made his Toronto Symphony debut in June 1994, Mr. Llewellyn will return to Canada in January 1998 for performances with the Quebec Symphony Orchestra. He has worked with many European orchestras, including the Netherlands Chamber Orchestra, Trondheim Symphony Orchestra, London Classical Players, and Royal Liverpool Philharmonic Orchestra, with which he has made a recording of English music (Decca).



Richard Sebring

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University and then at the New England Conservatory of Music, where his teacher was Thomas Newell. In 1979 he graduated from the University of Washington, where he studied with J. Christopher Leuba. In the summer of 1979 he was a fellowship student at the Tanglewood Music Center. After a year as a professional freelance horn player in Boston, Mr. Sebring became principal horn of the Rochester Philharmonic for the 1980-81 season. He joined the Boston Symphony Orchestra in 1981 as third horn; since 1982 he has been the BSO's associate principal horn and principal horn of the Boston Pops Orchestra. Mr. Sebring has been soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour, and also with the Boston Pops Orchestra. A faculty member at the New England Conservatory of Music, he has also performed with the contemporary chamber ensembles Collage and Musica Viva.



Neil Mueller

A native of South Dakota, Neil Mueller has been very active on the east coast as a symphonic and chamber musician. As first trumpet with the Brass Ring, he has appeared in recital at the Kennedy Center in Washington, D.C., and has recorded on the Crystal label a compact disc of new works for brass quintet by David Del Tredici, Jacob Druckman, and Ned Rorem. Mr. Mueller performs as principal trumpet with the Eastern Connecticut Symphony Orchestra and as third trumpet with the New Haven Symphony Orchestra. As a member of the Common Sense Ensemble, he has recorded new music on the CRI label. He holds degrees from the Yale School of Music and Concordia College in Moorhead, Minnesota. Currently pursuing a doctorate from Boston University's School for the Arts, he studies there with former BSO principal trumpet Roger Voisin. This evening marks Neil Mueller's debut with the Boston Pops Orchestra.



Dawn Upshaw

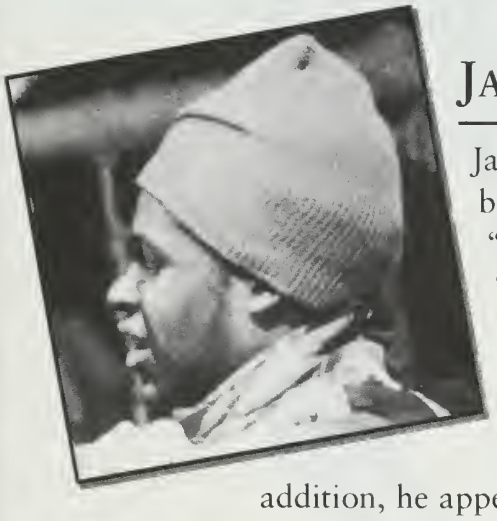
Soprano Dawn Upshaw has been applauded in the opera houses of New York, Paris, Salzburg, and Vienna for her portrayals of the great Mozart roles. She is equally renowned for work in more remote corners of the repertory—most recently, as the title character in Handel's *Theodora*, triumphantly staged in Glyndebourne by Peter Sellars. Two-thirds of Ms. Upshaw's calendar each season is set aside for work away from the opera stage—as a chamber musician, with major orchestras, and in the recording studio. Regarded as a consummate recitalist, she had debut recitals this season at Carnegie Hall and the Salzburg Festival. Her engagements over the years with James Levine have led to a recording of Debussy songs, released this year. She tours annually with Richard Goode, and the duo may be heard on a recording of Goethe settings by various composers. Both Margo Garrett and Gilbert Kalish are also partners of long standing and have worked with Ms. Upshaw on recent recordings. Deeply involved with the music of our time, Dawn Upshaw is a particular champion of the music of John Harbison, though he is only one of a number of composers who have written for her. Among her solo recordings are several Grammy, Gramophone, and Edison prize-winning discs. Her Nonesuch recording *I Wish It So* won the Gramophone Music Theatre Award, and her recording of Górecki's Third Symphony is one of the highest-selling CDs of all time. A familiar performer on television, Ms. Upshaw has been a guest of President Clinton and Mrs. Clinton on the NBC special "Christmas in Washington." The BBC presented a prime-time telecast of her 1996 London Proms Concert, "Dawn at Dusk," in which she performed music from her recording of American musical theater repertory. Ms. Upshaw holds a master's degree from the Manhattan School of Music and an honorary doctorate from her alma mater, Illinois Wesleyan University. A winner of the Young Concert Artists auditions and the Walter

M. Naumburg Competition, she was a member of the Metropolitan Opera Young Artists Development Program. Making her Boston Pops debut this week, Dawn Upshaw has performed with the Boston Symphony Orchestra on many occasions, most recently as Anne Trulove in highly acclaimed performances of Stravinsky's *The Rake's Progress* in December 1995.



Baakari Wilder

Making his Boston Pops debut, tap dancer Baakari Wilder most recently was a cast member in the hit Broadway musical *Bring in 'Da Noise, Bring in 'Da Funk*, which won four 1996 Tony awards and celebrated its one-year anniversary on Broadway on April 9. Currently studying acting at New York University's Tisch School of the Arts, Mr. Wilder has danced and acted professionally since the age of nine. His choreography has been featured in several concerts and he has taught tap classes in New York City and Washington, D.C. He is associated with Tappers With Attitude and the American Tap Dance Orchestra.



Jared "J.R." Crawford

Jared Crawford has appeared in such videos as Naughty by Nature's "Hip Hop Hooray," Michael Jackson's "They Don't Care About Us," Wrecks-N-Effect's "Rumpshaker," and on Sesame Street's Anniversary video, NBA's "Inside Stuff" with Ahmad Rashad, MTV's 1993 Music Awards, and "Live with Naughty by Nature." His subway bucket drumming was featured in *Bring in 'Da Noise, Bring in 'Da Funk*. In addition, he appeared in the film *Sliver*, and has performed overseas in Paris, Brazil, Prague, Italy, and Germany. Also a singer, Mr. Crawford recently signed with Armee Records.



Raymond King

One of New York's famed subway bucket drummers featured in the award-winning Broadway musical *Bring in 'Da Noise, Bring in 'Da Funk*, Raymond King has been performing with "Drummin' Too Deep" as both a percussionist and a dancer for the past five years. He began performing at the age of ten as a singer and drummer at his local church.

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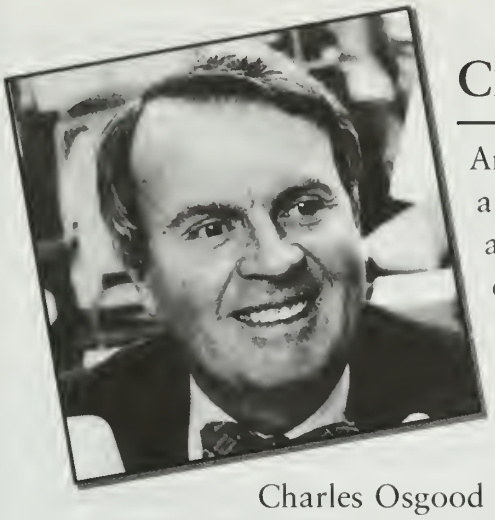
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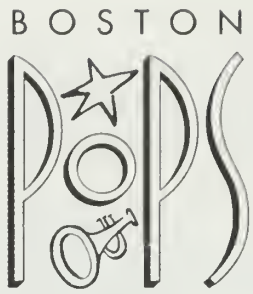
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Charles Osgood

Anchor of *CBS News Sunday Morning*, Charles Osgood also serves as a CBS Radio correspondent, anchoring and writing "The Osgood File," which is broadcast daily on the CBS Radio Network. "The Osgood File" earned him the *Washington Journalism Review*'s Best in the Business Award as Best Radio Reporter five years in a row (1988-92). Inducted into the National Association of Broadcasters Hall of Fame in 1990, Charles Osgood has received numerous awards, including the Marconi Radio Award (1993), the Lowell Thomas Electronic Journalism Award by the International Platform Association (1995), the John Connor Humanitarian Service Award from Operation Smile (also 1995), and two George Foster Peabody Awards (1985-86) for "Newsmark," a weekly CBS Radio public affairs broadcast. Mr. Osgood's previous assignments on the CBS Television Network have included providing commentary for *CBS This Morning* and contributing regularly to *Up to the Minute* and *Sunday Morning*. Until June 1992 he was also co-anchor of the *CBS Morning News* and a contributor to the *CBS Evening News with Dan Rather*. From 1981 to 1987 Mr. Osgood anchored the *CBS Sunday Night News*. Prior to joining CBS News in September 1971, Charles Osgood was a morning anchor and reporter for WCBS Newsradio 88 in New York. Previously, he spent nearly four years on general assignment for ABC News, was general manager of WHCT in Hartford, Connecticut (the first pay television station in the country), and served as program director and manager of WGMS Radio in Washington, D.C. Mr. Osgood has published four books: *Nothing Could Be Finer Than a Crisis That Is Minor in the Morning* and *There's Nothing I Wouldn't Do If You Would Be My POSSLQ*, both compilations of some of his best radio broadcasts, *Osgood on Speaking: How to Think on Your Feet Without Falling on Your Face*, a tongue-in-cheek guide for public speaking, and *The Osgood Files*, a compilation of his newspaper columns, syndicated by Tribune Media Services. Born in New York in 1933, Charles Osgood holds a B.S. degree in economics from Fordham University; he has been awarded many honorary doctorates. He serves as a trustee of St. Bonaventure University and of the School for Strings, a music school in Manhattan. In his spare time he enjoys playing piano or the five-string banjo. He has performed on piano with the New York Pops at Carnegie Hall and on *The Tonight Show with Jay Leno* in 1992 with Branford Marsalis' band.



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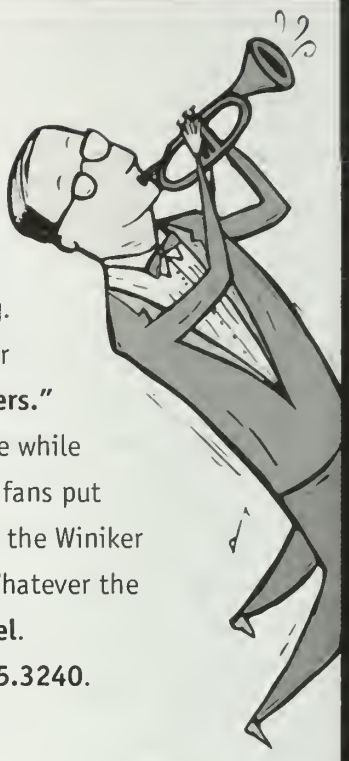
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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

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THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

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FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

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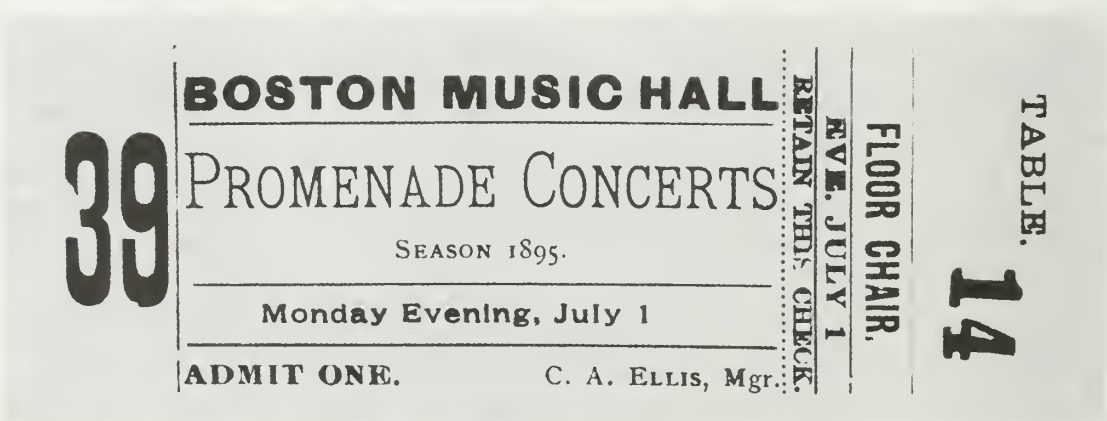
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Wardrobe for Keith Lockhart by
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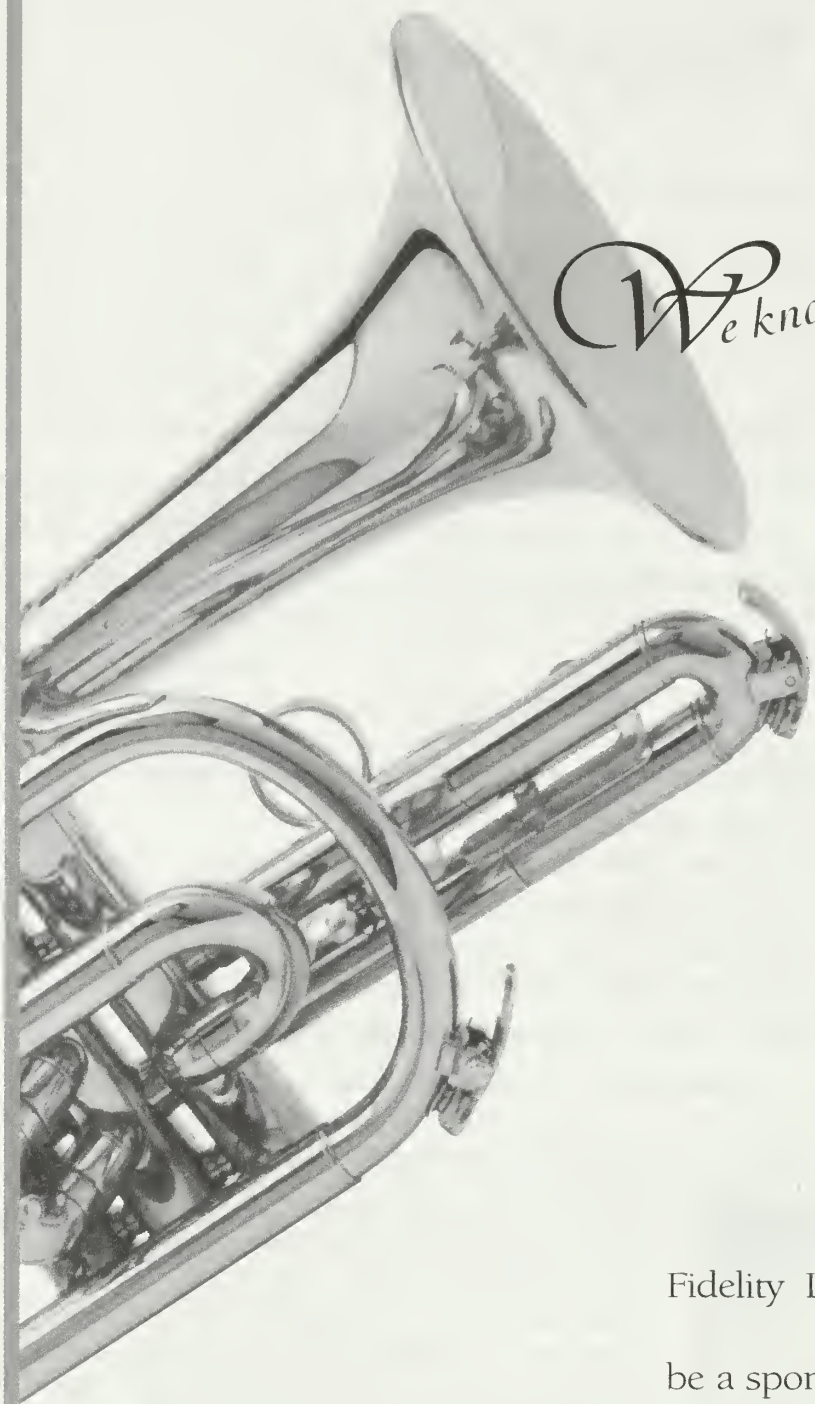
The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson



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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts; made fourteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; and made his Carnegie Hall debut with the Boston Pops Orchestra. In June he will make his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Last season Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In October 1996 the first recording in this series, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, was released nationwide and entered *Billboard*'s Classical Crossover chart at number one. Mr. Lockhart's second RCA Victor album, *American Visions*, was recorded in November and is scheduled for release in June.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

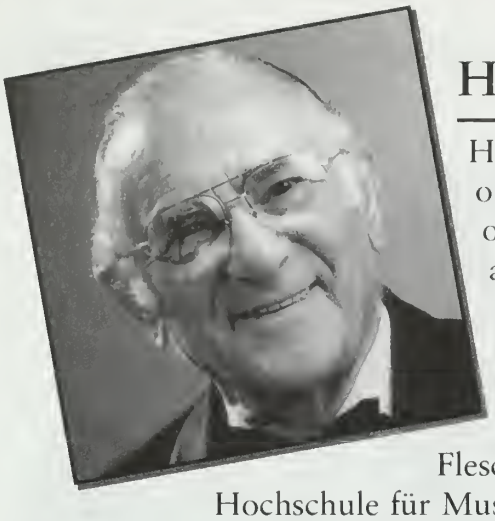
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



Chester Williams, Fox Hill Village resident and Dean Emeritus, New England Conservatory of Music.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

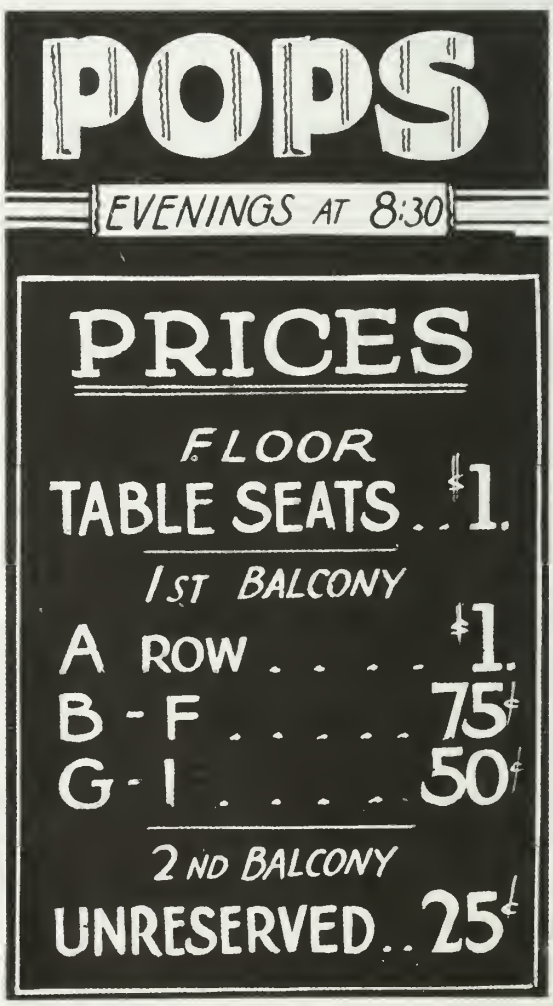
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler





Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



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KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Tamara Smirnova
Leo L. Beranek Chair
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
§Joseph Conte
§Michael Rosenbloom
§Brynn Albanese

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Jerome Patterson
Luis Leguía
Carol Procter
Ronald Feldman
*Jonathan Miller
*Owen Young
*Andrew Pearce

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Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

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Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

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Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
§Thomas Smith
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano
Mark Henry–bass

Librarians
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William Shisler
Sandra Pearson

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Lynn Larsen
Bruce M. Creditor,
Assistant

Stage Manager
Peter Riley Pfitzinger

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§Substituting

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, May 20, 1997, at 8:00

Four Scottish Dances Peasante—Vivace—Allegretto—Con brio	Arnold
The Hebrides	Mendelssohn
O'Sullivan's March, from *Rob Roy*	trad.-Hollenbeck
INTERMISSION	
The Fair Day, from *An Irish Symphony*	Harty
Poem for flute and orchestra ELIZABETH OSTLING	Griffes
Mavis in Las Vegas	Maxwell Davies
INTERMISSION	
Wrong Note Rag, from *Wonderful Town*	Bernstein-Ramin
Excerpts from *Star Wars* Luke and Leia—Main Title	Williams
Music of the Night, from *The Phantom of the Opera*	Lloyd Webber-Morley
Long Live the King! A Tribute to Elvis Jailhouse Rock—Can't Help Falling in Love— Hound Dog	arr. Hollenbeck

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Baldwin Piano

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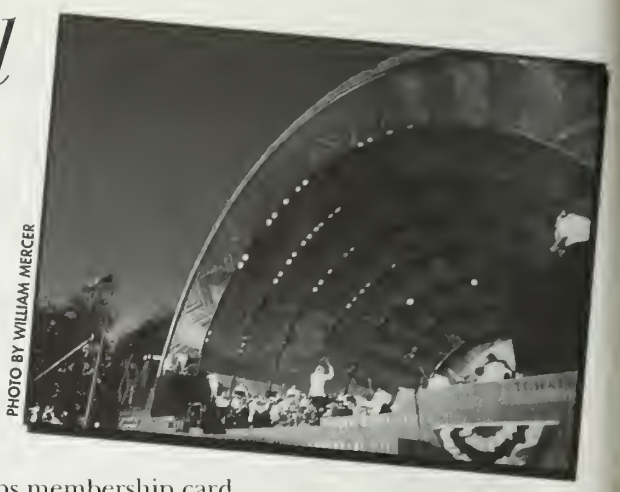


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$125 SUPPORTERS MEMBERSHIP	-Previous benefits plus... -a schedule of "Evening at Pops" summer 1997 broadcast dates -a special invitation to purchase Opening Night at Pops tickets
$250 HOLIDAY POPS AND PROGRAM BOOK MEMBERSHIP	-Previous benefits plus... -an advance ticket order form for the 1997 Holiday Pops concerts before tickets go on sale to the general public -special recognition in the 1998 Boston Pops program book
$500 OVERTURES MEMBERSHIP	-Previous benefits plus... -the most recent Boston Pops recording
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$2,500 ARTHUR FIEDLER SOCIETY	-Previous benefits plus... -a pair of table seats at the 1997 New Year's Eve Gala
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$7,500 CONDUCT THE POPS	-Previous benefits plus... -an opportunity to conduct the orchestra at a Boston Pops concert and 10 table seats
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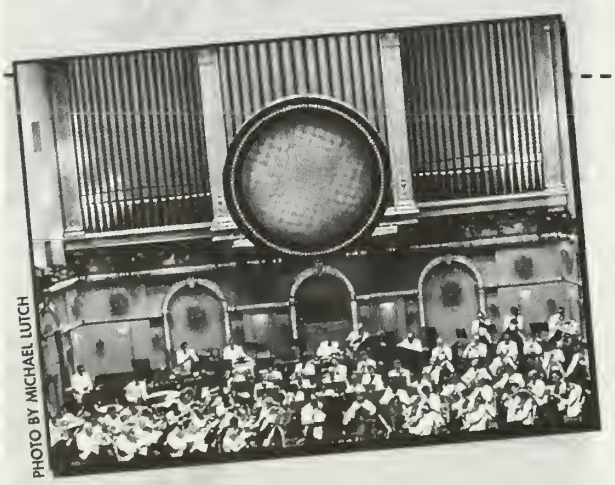


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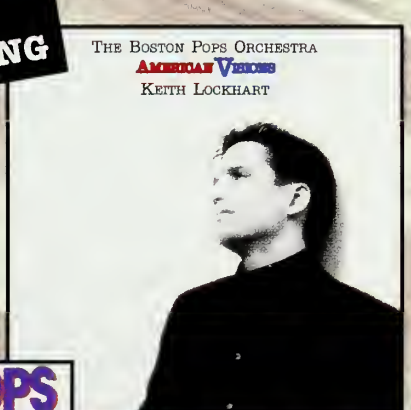
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Wednesday evening, May 21, 1997, at 8:00

LEXUS POPS PERFORMANCES

Hoedown from *Rodeo* — Copland

The Man I Love, from *Who Cares?* — Gershwin-Kay

Divertissement — Ibert
Introduction—Cortège—Nocturne—
Valse—Parade—Finale

INTERMISSION

Violin Concerto in E minor, Opus 64 — Mendelssohn
Allegro molto appassionato
Andante
Allegretto non troppo
TAMARA SMIRNOVA

INTERMISSION

O'Sullivan's March, from *Rob Roy* — trad.-Hollenbeck

Celtic Dance No. 3 — Mathias

O'Carolan Suite — O'Carolan-Starobin

Opening Title from *Braveheart* — Horner
Jerry O'Sullivan, uilleann pipes

Suite from *Riverdance* — Whelan-Hollenbeck

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, May 22, 1997, at 8:00



LEXUS POPS PERFORMANCES

Hoedown from *Rodeo* — Copland

The Man I Love, from *Who Cares?* — Gershwin-Kay

Divertissement — Ibert
Introduction—Cortège—Nocturne—
Valse—Parade—Finale

INTERMISSION

Violin Concerto in E minor, Opus 64 — Mendelssohn
Allegro molto appassionato
Andante
Allegretto non troppo
TAMARA SMIRNOVA

INTERMISSION

O'Sullivan's March, from *Rob Roy* — trad.-Hollenbeck

Celtic Dance No. 3 — Mathias

O'Carolan Suite — O'Carolan-Starobin

Opening Title from *Braveheart* — Horner
Jerry O'Sullivan, uilleann pipes

Suite from *Riverdance* — Whelan-Hollenbeck

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, May 23, 1997, at 8:00

JOHN WILLIAMS conducting
LEXUS POPS PERFORMANCES

Robin Hood and His Merry Men, from *The Adventures of Robin Hood* — Korngold

Overture to *Lawrence of Arabia* — Jarre

Theme from *A Place in the Sun* — Waxman
GROVER WASHINGTON, JR., alto saxophone

Devil's Dance, from *The Witches of Eastwick* — Williams

INTERMISSION

Theme from *Gone With the Wind* — Steiner

Film montage featuring excerpts from *Raiders of the Lost Ark*, *Jaws*, and *Superman*, with orchestra — Williams

The Magic of Walt Disney — arr. Ferguson
When You Wish Upon a Star—Whistle While You Work—
Someday My Prince Will Come—Hi-Diddle Dee-Dee—
Chim-Chim-Cher-ee—Zip-A-Dee-Doo-Dah—
When You Wish Upon a Star

INTERMISSION

A Twentieth-Anniversary Celebration of "Star Wars"

Theme from *Star Wars* — Williams
Yoda's Theme from *The Empire Strikes Back* — Williams
Cantina Band, from *Star Wars* — Williams-Ramin
Luke and Leia, from *Return of the Jedi* — Williams
The Imperial March, from *The Empire Strikes Back* — Williams
Film montage featuring excerpts from the *Star Wars* trilogy, with orchestra — Williams

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Among Those Present: Monadnock Regional Junior High School Band; Biddeford & Catherine McAuley High Schools; Morse Pond School Band, Falmouth; State Street Bank and Trust Company; Manuscript Society; North Kingstown High School Band; Elizabeth Peabody Settlement House; Northshore Hellenic Women's Guild; The Notre Dame Club of Boston; LEXUS; Malden Rotary; Norwood Parents Music Association; Jefferson Township High School; Taunton Parks & Recreation Dept.; Weymouth Rotary Club; Kiwanis Club of Plymouth; Foster Friends.



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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, May 24, 1997, at 8:00

JOHN WILLIAMS conducting

Robin Hood and His Merry Men, from *The Adventures of Robin Hood*	Korngold
Overture to *Lawrence of Arabia*	Jarre
Theme from *A Place in the Sun*	Waxman

GROVER WASHINGTON, JR., alto saxophone

Devil's Dance, from *The Witches of Eastwick*	Williams

INTERMISSION

Theme from *Gone With the Wind*	Steiner
Film montage featuring excerpts from *Raiders of the Lost Ark*, *Jaws*, and *Superman*, with orchestra	Williams

Presenting
ITZHAK PERLMAN

Theme from *Cinema Paradiso*	Morricone-Morley
Tango from *The Scent of a Woman*	Gardel-Williams
Theme from *Far and Away*	Williams
Theme from *Schindler's List*	Williams

INTERMISSION

A Twentieth-Anniversary Celebration of "Star Wars"

Theme from *Star Wars*	Williams
Luke and Leia, from *Return of the Jedi*	Williams
The Imperial March, from *The Empire Strikes Back*	Williams
Film montage featuring excerpts from the *Star Wars* trilogy, with orchestra	Williams

This performance is being taped by WGBH Boston for future broadcast on PBS's "Evening at Pops" series. Occasional pictures of the audience may be used.

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THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Michael Rosenbloom
John M. Williams
Lisa Crockett
Kristina Nilsson
Jennifer Elowitch
Maynard Goldman
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Gregory Vitale

Second Violins
Brynn Albanese
Clayton Hoener
Colin Davis
William Waterhouse
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Stacey Alden
Rebecca Katsenes
Harris Shilakowsky
Priscilla Hallberg

Violas
Kenneth Stalberg
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
David Feltner
Barbara Wright
Mark Smith

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Elizabeth Foulser
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Ann Bobo

Piccolo
Linda Toote

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Paul Votapek
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Darren Acosta
Lawrence Isaacson
Donald Sanders
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Judy Saiki

Piano
Bob Winter

Guitar
John Wilkins

Saxophone
Michael Monahan

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

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Assistant

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, May 25, 1997, at 7:30

Festive Overture	Shostakovich
Introduction and Spanish Dance, from *La Vida Breve*	Falla
Dance of the Hours, from *La Gioconda*	Ponchielli

INTERMISSION

Rhapsody in Blue MICHAEL CHERTOCK, piano	Gershwin
Gotta Dance—A Tribute to Jerome Robbins Gotta Dance—Papa, Won't You Dance with Me— Tonight Quintet—Comedy Tonight—Small World— Rose's Turn—Sunrise, Sunset—I'm Flying	arr. Ramin

INTERMISSION

Introduction from *Also Sprach Zarathustra*	Strauss
Closing Title from *Independence Day*	Arnold
Closing Title from *Alien*	Goldsmith
Theme from *Star Trek–The TV Show*	Courage
Closing Title from *Star Trek: First Contact*	Goldsmith
Main Theme from *Star Wars*	Williams

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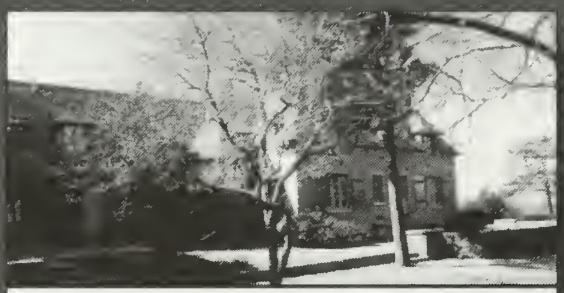
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Among Those Present: Evening Auxiliary to Jewish Memorial Hospital; Parents for Band Bellow Free Academy; Greendale Retired Men's Club; Perkiomen Tours & Travel; Braintree Park Department; Cross and Shield Employees Association; Biss Tours; MBTA Employees' Association; Ambrosia Tours; Jack Satter House Tenants Association, Revere.

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Exciting Contemporary designed by famed architect Jeremiah Eck offers 9 rooms and 4 bedrooms on 2 private acres. The residence enjoys several unique features including two story vaulted ceilings, a glass chimney skylight, balconies and a bluestone terrace enclosed by a fieldstone wall.

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

FOUR SCOTTISH DANCES, Opus 59

Malcolm Arnold (b.1921)

English composer Malcolm Arnold studied both composition and trumpet at the Royal College of Music, but after a few early years as principal trumpet of the London Philharmonic Orchestra, he has devoted himself entirely to composition. But his experience as an orchestral player gave him a confident command of the ensemble, and his music, colorful, lively, and approachable as it is, has made him a widely popular composer in a romantic-modern style. Arnold's output includes many symphonies and concertos, several operas, and literally dozens of film scores, of which the best known is the forty-five minutes of music composed for *Bridge on the River Kwai* (for which he received an Academy Award). His smaller orchestral works include several colorful sets of dances from the British Isles, including sets for England and Cornwall. He composed the *Scottish Dances* in 1957.

THE HEBRIDES OVERTURE (*FINGAL'S CAVE*)

Felix Mendelssohn (1809-47)

To any cultivated German of the early nineteenth century, the Hebrides, in northern Scotland, evoked the prehistoric Celtic bards, as depicted in the epic poem presumably by Ossian, a northern Homer, detailing the exploits of the hero Fingal; we now know the work to be an artful fake assembled and "translated" by one Macpherson. The fascination for primitive poetry was especially powerful in Germany, and when the young Mendelssohn visited the Hebrides in August 1829, he felt, with a delicious shiver, the echoes of epic times. While there, he noted on a letter the first theme of the overture that came to be known either as *The Hebrides* or *Fingal's Cave*.

It is not an overture to anything in particular, simply an evocation of sea, sky, seagulls, and a sense of mystery haunting the place; in fact, *The Hebrides* is really a tone poem in the Lisztian sense, but that term had not yet been invented, so Mendelssohn called the piece an overture by default as a short, single-movement orchestral work. From the short rhythmic phrase noted on the spot, Mendelssohn builds one of his finest orchestral masterpieces, individual in its orchestral coloring, vivid in its suggestion of open spaces haunted with mystery.

CAPRICCIO ESPAGNOL, Opus 34
Nikolai Rimsky-Korsakov (1844-1908)

Rimsky-Korsakov wrote this popular orchestral showpiece in 1887; he conceived it primarily as a study in the problems of virtuoso violin technique, but the warmth of its Spanish melodies has long since made it a repertory favorite. Its innovative orchestral conception has encouraged composers to use it as a virtual textbook of color and instrumental treatment; in fact, Rimsky-Korsakov actually wrote a text on orchestration, one in which every single musical example was drawn from his own works!

THE FAIR DAY from *AN IRISH SYMPHONY*
Sir Hamilton Harty (1879-1941)

Hamilton Harty is undeservedly almost forgotten today. Most music lovers hear his name only in hyphenated form (as Handel-Harty) when they hear his florid arrangements of Handel's *Water Music* and *Fireworks Music*, written in a style now out of fashion in this age of "authenticity." But Harty was both a distinguished conductor (particularly of the Hallé Orchestra in Manchester from 1920 to 1933) and a composer of much attractive music. Proud of his Irish birth in County Down, he celebrated

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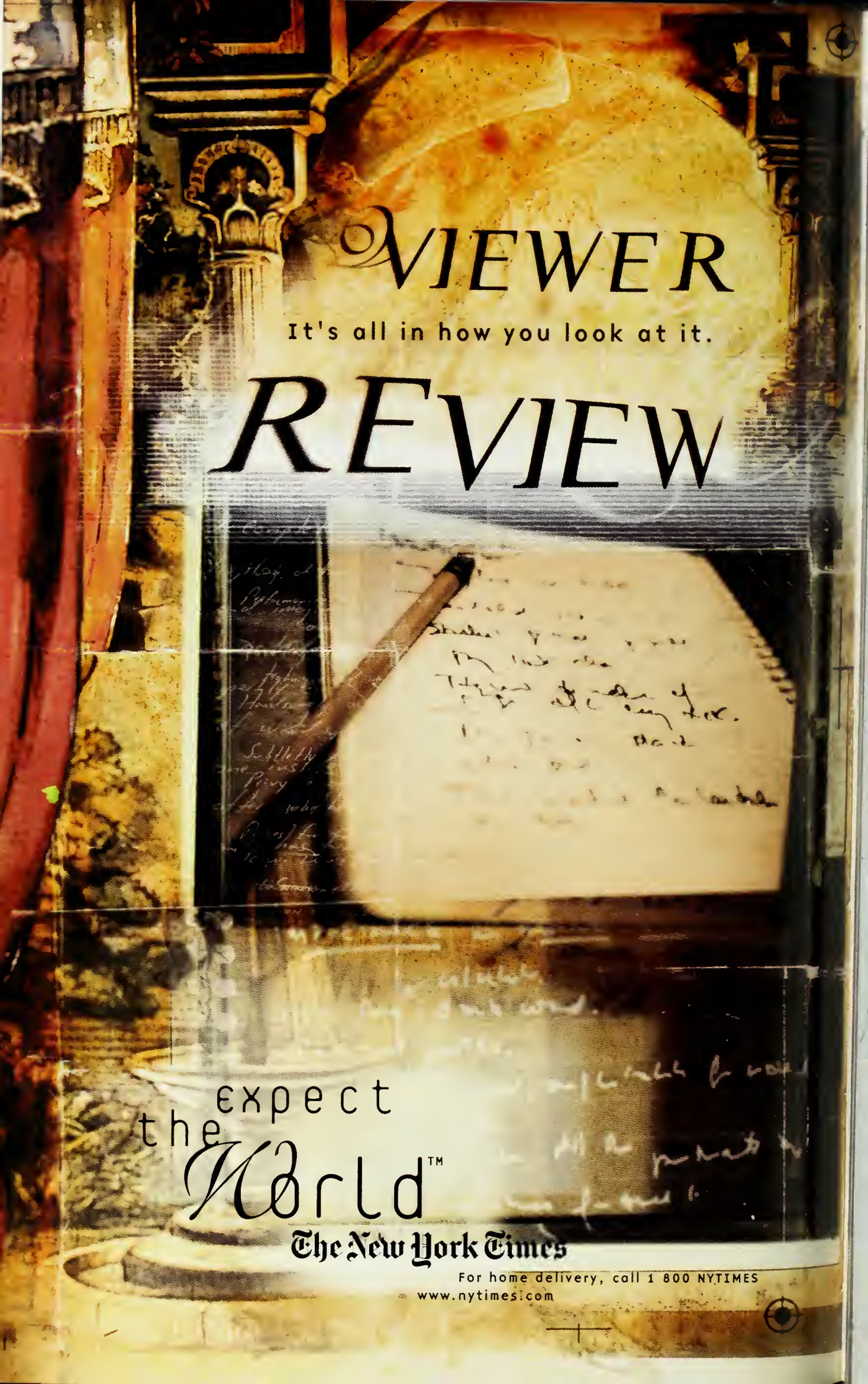
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his national heritage with *An Irish Symphony*, which remains one of his best-known original compositions.

POEM FOR FLUTE AND ORCHESTRA

Charles Tomlinson Griffes (1884-1920)

The brevity of Charles Tomlinson Griffes' lifespan is one of the great tragedies in American music, for he was cut off at age thirty-six, just his music was beginning to take on a profile of such strength that conductors, soloists, critics, and audiences at large forecast a glowing future. Griffes' early training was in Germany, but about 1911 he began to take into his music influences from France and Russia as well. In his last years, he demonstrated in a series of remarkable works that he had developed a unique, personal language.

The *Poem* for flute and orchestra is one of a number of superb late works; it was premiered in New York on November 16, 1918, under Walter Damrosch with Georges Barrère as the soloist, and achieved great success. The composer and soloist had been called back seven times after the performance, and the reviews were unanimously favorable. But Griffes had already driven himself too far in getting ready for several performances at this time, and before long he was diagnosed with tuberculosis. His death was universally lamented as a grievous loss to American music. The *Poem* has retained its reputation as a lithe and mature work, full of evocative color and light, not (for the most part) overtly virtuosic, but challenging to the interpreter in its cool elegance and its passionate outbursts.

MAVIS IN LAS VEGAS

Peter Maxwell Davies (b.1938)

Peter Maxwell Davies, one of the leading English composers of this generation, has had a continuing connection with the Boston Symphony and the Boston Pops for nearly twenty years. His Symphony No. 2 was composed for the orchestra's centennial and given its world premiere here in 1981; ten years later he conducted subscription concerts that included his own Strathclyde Concerto No. 3. And in the meantime, he had also written a piece for the centennial of the Boston Pops, in 1985; that work, *An Orkney Wedding, with Sunrise*, immediately established itself as a popular favorite in orchestral concerts everywhere, a colorful evocation of the folk traditions of the Orkney Islands (to the north and east of Scotland), where Maxwell Davies has lived for many years, with the sounds of ocean storm, merry-making, and (accompanied by a bagpiper in full regalia) the arrival of a new dawn.

His newest work (which received its premiere in England this spring) is a lively imaginative response to the experience of Las Vegas, "that most unreal synthetic city in the middle of a desert, devoted to gambling, quick weddings, and the cult of kitsch so tacky as to be a source of wonder and inspiration." While touring with the BBC Philharmonic in 1995, Davies learned that a reporter from the London *Independent* newspaper had tried to locate him at the hotel at which he was staying in Las Vegas; this proved to be a challenge because—somehow—his double-barreled name "Maxwell Davies" had become compressed by the hotel computer into "Mavis." The incident gave the composer, who "immediately imagined Mavis having wonderful adventures in the glitzy environment of Las Vegas," the idea for this piece. He writes further:

> Although in effect this work could be regarded as a concert overture, it is strictly a theme with variations. At the outset, we hear Mavis's theme on solo violin, and are immediately transported to the gambling hall of a large hotel—always lit by harsh electric light, windowless, disorientating, with the C major (and inexplica-

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bly, the odd D-flat) of the sputtering gambling-machine filling the air. Mavis makes her entrance—I imagine her all outrageous flounces and hip-jerks, her generous ball-gown streaming, descending a magnificent (pink!) curved staircase into the gambling area.

We move out into the street—the "Strip"—to hear music issuing from a club, a wedding chapel, and an Elvis shrine. There is a visit to Caesar's Palace, where a huge central fountain, bathed in violet-sweet light, boasts not only magnificent water displays but moving Classical statues which intone platitudes with Shakespearean accents. We visit the Liberace Museum, with its displays of impossibly glamorous costumes, cars, and grand pianos, and look at the city skyline glowering and twinkling, seen from the desert at night—an oddly disorientating experience. Finally, we watch the "volcano" erupt—all synthetic geysers and controlled explosions of gas, with an expensive light show, and loudspeakers relaying suitable rumblings and bangs—with the "Mavis" theme finally triumphant through it all.

DIVERTISSEMENT

Jacques Ibert (1890-1962)

In 1929 Jacques Ibert composed incidental music for a production of the farce *The Italian Straw Hat* (*Un chapeau de paille d'Italie*) by Eugene Labiche; the following year he turned this music into the saucy *Divertissement*, a score filled with delicious parodistic wit. The play's complicated plot, filled with chases and misunderstandings, takes place in Paris about 1850. It is the wedding day of Fadinard, a well-to-do young man, who is about to marry the sweet daughter of a rich country bumpkin, Nonancourt. The day began with a misfortune: the horse on Fadinard's carriage has eaten an Italian straw hat hanging on a tree in the Vincennes woods. The hat belonged to a woman who was enjoying a tryst with her lover, but it had been a gift from her jealous husband, and she and her lover insist that Fadinard find a replacement before they will leave him in peace. The rest of the day is a crazy search for what seems to be the one remaining Italian straw hat in Paris; it is always just one jump ahead of Fadinard, who needs to assure his puritanical father-in-law-to-be that his odd behavior does not betoken moral slackness while at the same time getting involved in a series of bizarre situations all over Paris—while the wedding guests, the future in-laws, the woman who owned the hat, her lover, her jealous husband, and eventually the police all get involved. Eventually all turns out for the best, but only after everyone has become exhausted from a very full day of fast-paced activity. One need not know where Ibert's music fits in the plot to appreciate its impudence and wit; it evokes throughout the frenzied atmosphere of a French farce.

VIOLIN CONCERTO in E MINOR, Opus 64

Felix Mendelssohn (1809-47)

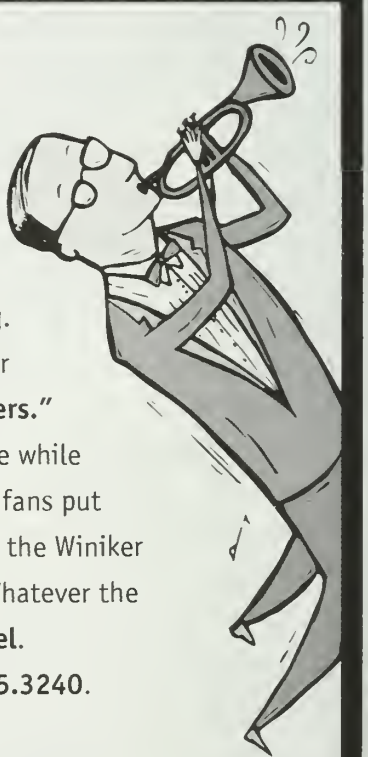
During the summer of 1838, Mendelssohn wrote to his friend, the violinist Ferdinand David, to say, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace." In the end it took Mendelssohn six years to make good his promise, but the result is one of the most attractive and original concertos ever written. To listeners familiar with even a few of the thousands of concertos written before Mendelssohn, this work begins with a surprise at the outset: instead of waiting for the orchestra to present an elaborate introductory passage, the soloist begins almost at once, asserting a determined independence. Another new feature is the location of the soloist's cadenza. Most earlier concertos came to a grinding halt, just when the movement was almost over, for an

extended solo passage that did nothing but astonish the audience with the player's virtuosity. (Often these were composed by the performer and had little to do with the rest of the piece.) Mendelssohn not only wrote his own cadenza, he moved it into the heart of the first movement, where it functions as the end of his development section and brings back the orchestra for the recapitulation. Quite beyond all these technical matters, about which most listeners do not concern themselves, there is Mendelssohn's wonderfully graceful line, his elegant touches of harmonization, his deft orchestration. The three movements are linked, so that the vigorous opening Allegro leads (by way of a single held note in the bassoon) to the lyrical second movement. As it dies away, the soloist and orchestral strings play a brief transition leading to the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

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story has been called "not just the archetypal Korngold score, but the archetypal film score of all time." The Viennese-born composer, who had been hailed as a new Mozart when a ballet score composed at the age of nine was produced in Vienna, had become, by twenty-one, a famous opera composer as well. He had the good fortune to have gone to Hollywood in the middle 1930s (originally to adapt Mendelssohn's music for a film of *A Midsummer Night's Dream*) when the Nazi takeover of Austria in 1938 determined his stay in this country. But it was in that same year that he composed a masterly score, filled with color, action, lyricism, and variety. The cue known as "Robin Hood and His Merry Men" is a vigorous march that suggests high spirits and rollicking adventure in Sherwood Forest.

OVERTURE to *LAWRENCE OF ARABIA*
Maurice Jarre (b.1924)
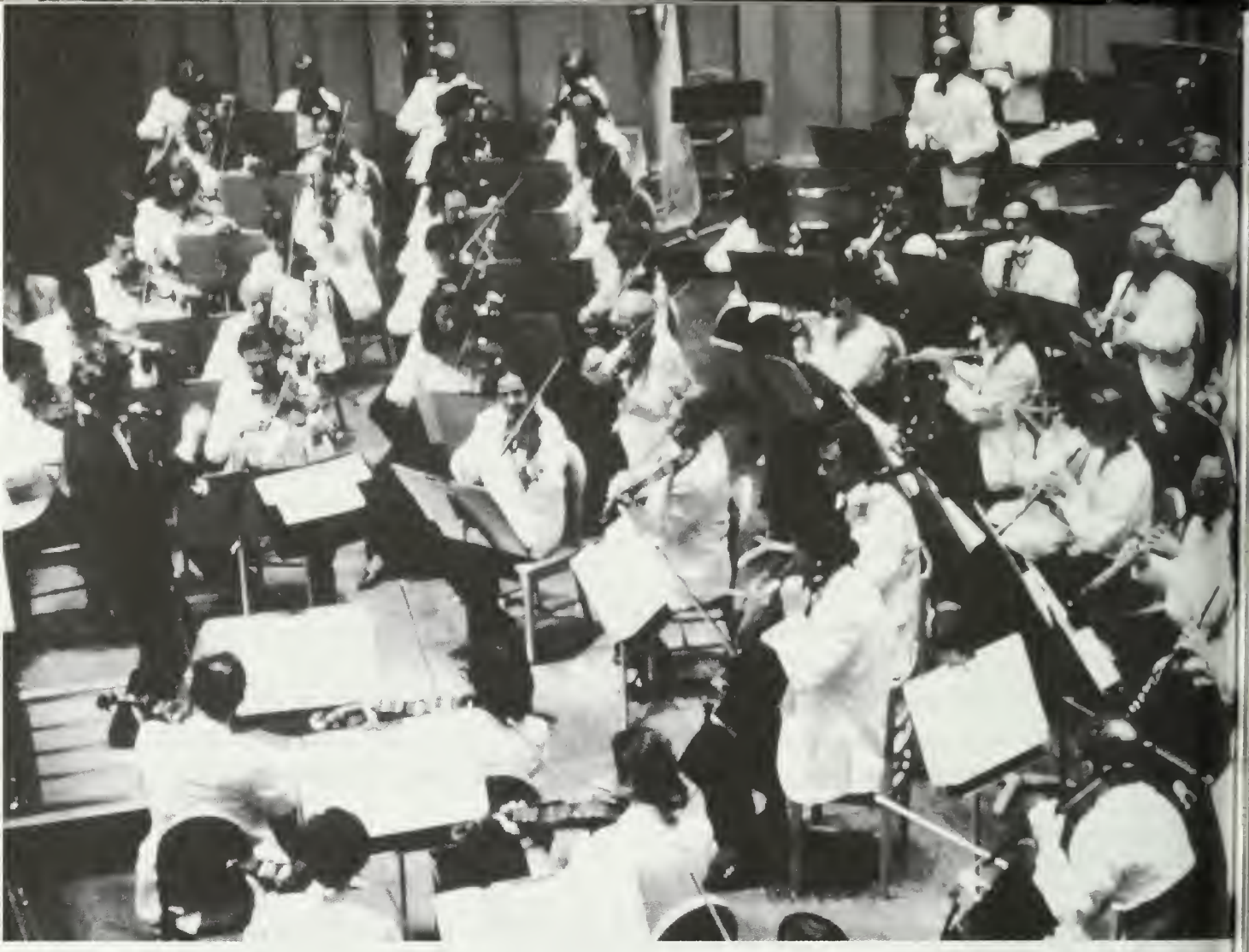
French-born composer Maurice Jarre instantly conjures up the vast expanse of the Arabian desert with the overture to his 1962 film score for *Lawrence of Arabia*. It is in effect a short symphonic poem made up of passages from throughout the score, capturing the bleak emptiness, the burning sun, the warring Bedouin tribes, and the romance of high adventure in the person of an unlikely hero, a bookish young Englishman who becomes a military leader.

THEME from *A PLACE IN THE SUN*
Franz Waxman (1906-67)

Franz Waxman was one of the central European composers who, in the thirties, created the modern film score. After having orchestrated Friedrich Holländer's score for the famous German film *The Blue Angel*, he came to Hollywood and immediately created a sensation with his music for *The Bride of Frankenstein*, which became the very model for scores of science-fiction horror flicks for decades (and that music continued to be used, uncredited, in many such films for years). Waxman's range as a composer was remarkable; from the light comedy of *The Philadelphia Story* to the epic adventure of *Prince Valiant* and *Taras Bulba*, from the suspense of Hitchcock's *Rebecca* to *Sunset Boulevard* (once called "the only honest film ever made about Hollywood"), Waxman's music fit the bill superbly well. In 1950 his score to *Sunset Boulevard* won him his first Oscar; the second came the following year with *A Place in the Sun*, a remake of Theodore Dreiser's 1925 novel *An American Tragedy*, based on an actual murder case. In the film Montgomery Clift is socially and financially on the make, hoping to win an alluring and socially respectable Elizabeth Taylor; he is convicted of murdering his pregnant lover, Shelley Winters. Waxman's Oscar was one of six awarded to the film. His main theme is marked by the wailing of an alto saxophone.

DEVIL'S DANCE, from *THE WITCHES OF EASTWICK*
John Williams (b.1932)

John Updike's story *The Witches of Eastwick* provides a satirical modern-day update of the tales of New England witchcraft. In the 1987 film, starring Jack Nicholson as a singularly rakish devil, the music of John Williams underlines the colorful incidents in the story. John Williams has worked several cues heard in the last half of the film into two orchestral numbers. The "Devil's Dance" is the title he has given a movement combining the music heard as Jack Nicholson careens wildly on and off the road in his car (while the "witches" attempt to exorcise him from their lives) with the music of the film's end credits.



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TARA'S THEME from *GONE WITH THE WIND*
Max Steiner (1888-1971)

Maximilian Raoul Walter Steiner, was born in Vienna on May 10, 1888, and died in Beverly Hills on December 28, 1971. He grew up in musical and theatrical circles, with no less a godfather than Richard Strauss! Steiner produced his first operetta at the age of fifteen and conducted actively throughout Europe until the outbreak of World War I, when he moved to the United States. As the first of a talented group of central European composers to make their mark scoring for films in Hollywood (he was followed to California by Franz Waxman, Erich Wolfgang Korngold, and Miklós Rózsa), Steiner developed most of the techniques of symphonic scoring that became standard practice in the film industry. He virtually created the Hollywood film score with elaborate symphonic compositions created for *Cimarron* (1931), *King Kong* (1933), *The Informer* (1935), *The Life of Emile Zola* (1937), and—probably his most famous—*Gone With the Wind* (1939).

Can there possibly be a better known film theme than the lush melody Steiner composed to depict the Georgia plantation of Tara and Scarlett O'Hara's single-minded devotion to it for the classic 1939 film version of Margaret Mitchell's best-selling novel? It is the main theme in a score running more than three hours and composed in less than twelve weeks. Steiner continued writing for Hollywood for the rest of his life; later important scores include *The Big Sleep* (1946), *The Fountainhead* (1949), and *This Is Cinerama* (1953). But it is still the music written for a tale of the Civil War—a score compounded of genuine historical tunes, pastiches of older styles (for the dances), and original dramatic music—that most people remember when they think of Max Steiner. And Tara's Theme, which opens the film and reappears in various guises throughout, evokes in a single phrase both the antebellum South and the classic film score. (On the soundtrack, the famous French horn solo that opens the theme was played by the late James Stagliano, who was a Hollywood free-lancer later to become principal horn player of the Boston Symphony Orchestra.)

EXCERPTS from *STAR WARS*
John Williams

John Williams has been composing music for feature films and television shows since the early 1960s. As often happens in Hollywood, he has been typecast, progressively, as the composer of music for light comedies (*John Goldfarb, Please Come Home*) and later for disaster epics (*The Towering Inferno*), but he also put his musical touch on thrillers and westerns. But *Star Wars* (1977) and its two sequels marked a milestone in his career; the extraordinary popularity of the films—and the soundtrack recordings—helped re-establish the tradition of the symphonic film score, and brought a whole new generation of moviegoers to appreciate the thrilling sounds a symphony orchestra can make. Throughout the three *Star Wars* films, the thematic ideas associated with the various characters and events develop and combine with new themes as the story unfolds, so that the music underlines the story with a continuous web of sound for long stretches, much akin to the technique of Wagnerian opera.

THEME from *SCHINDLER'S LIST*
John Williams

Music as it is actually heard in a film rarely makes for satisfactory listening by itself, because it is conceived as a fusion of sensory perceptions; the more successfully the composer accomplished that fusion, the more difficult it is to consider a single aspect

as overriding. This is why the music as heard on "soundtrack albums" is almost always made up of themes from the film reshaped in musical terms for listening. This is particularly true of the film *Schindler's List*, about which John Williams has observed:

> I felt that this particular story of *Schindler's List* was an ennobling story that took place in the great tragedy of the Holocaust. The film presented opportunities for some very dramatic music, but it also provided an opportunity for aspects of Jewish life as it was being lived in those tragic years. Several of the themes expressed that aspect of Schindler's people.

Having completed the film score, he created three concert pieces—the "Theme from *Schindler's List*," "Jewish Town (Krakow Ghetto—Winter '41)", and "Remembrances" —out of the more tender and expressive passages from the film, all featuring the solo violin, with either piano or orchestral accompaniment. The concert versions are dedicated to Itzhak Perlman in gratitude for his contribution to the sound of the film, with the characteristic singing quality of his violin.

Nothing, of course, can undo the horror and tragedy of the Holocaust, but—as the victims themselves have long insisted—it is vital to preserve the memory of those terrible times. The images of Steven Spielberg's film will linger long in the memory of those who have seen it, as will the poignant tenderness of John Williams's music.

FESTIVE OVERTURE

Dmitri Shostakovich (1906-75)

Shostakovich's career was marked repeatedly by sudden changes of fortune dictated by political currents within the Soviet Union, particularly during the era of Stalin, when he was twice publicly denounced for his music. Yet he remains the greatest Russian

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composer of this century. The majority of his fifteen symphonies, searing string quartets, various concertos, stage works, and other pieces have long since become established as contemporary classics. The circumstances of Shostakovich's career would seem to allow little opportunity for truly cheerful music, but the *Festive Overture* is surely a piece that falls into the category, with a brilliant display of orchestral effect, melodic vivacity, and rhythmic life. Shostakovich wrote it in the fall of 1954, about a year-and-a-half after the death of Stalin had begun to make possible a loosening of restrictions on artists, and the overture's mood may well reflect that period.

DANCE OF THE HOURS, from *LA GIOCONDA*
Amilcare Ponchielli (1834-86)

Ponchielli is the most significant Italian opera composer between Verdi and Puccini. Of his ten operas, though, only *La Gioconda* still holds the stage, because Ponchielli was too shy and retiring to browbeat his librettists into producing truly effective dramatic plots, as both Verdi and Puccini learned to do. For *La Gioconda* he had the inestimable advantage of working with Arrigo Boito, himself a composer, and the finest of Italian opera librettists (he wrote the text for Verdi's *Otello* and *Falstaff* as well as his own *Mefistofele*, in addition to Ponchielli's opera). The most famous part of the opera is its ballet music, which has been parodied by Walt Disney in *Fantasia* (who can ever forget those hippos, ostriches, and alligators?), but which, nonetheless, remains the only ballet from an Italian opera that regularly gets performances in the concert hall as well.

RHAPSODY IN BLUE
George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was boarding a train for

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Boston for the show's out-of-town tryout. He later recalled that it was on the train "with it steely rhythms, its rattle-y bang," that the overall shape of the rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

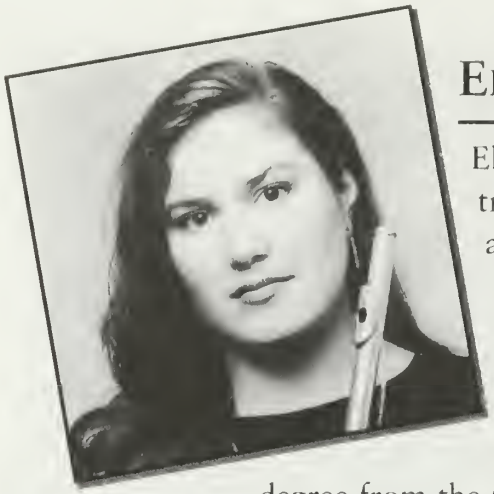
GOTTA DANCE, A Tribute to Jerome Robbins
arranged by Sid Ramin (b.1924)

Though he is not a composer or a lyricist, Jerome Robbins has had a greater influence on the modern musical theater than all but a handful of composers and librettists. A choreographer trained in ballet, modern, Spanish, and Oriental dance, Robbins has found wonderfully imaginative new ways to introduce dance into musical shows, ways that go far beyond the high-kicking chorus lines or the generalized shuffle or buck-and-wing of so many older musicals. He has created dances that are outrageously funny and dances that are powerfully dramatic. Entire shows—notably *West Side Story*—became essentially danced theater pieces under his direction. (He has also worked extensively and with great success in the ballet.) As a retrospective in his seventieth year he produced on Broadway in the fall of 1988 a dance show made up of some of his greatest Broadway numbers. The Boston Pops tribute to Jerome Robbins draws from seven of these shows, arranged by Sid Ramin, who was himself involved in the orchestration of many of them, including *West Side Story*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum*.

FANFARE from *THUS SPOKE ZARATHUSTRA*
Richard Strauss (1864-1949)

Friedrich Nietzsche was the most musical of all German philosophers—he was even a composer! But he would surely have been astonished to hear his evocative prose poem *Thus Spoke Zarathustra* turned into a large orchestral work—and still more astonished to find the opening fanfare from that music become famous as part of a the score to the film *2001: A Space Odyssey*. The fanfare is intended to depict a glorious sunrise, which it does with all the forces of the symphony orchestra.

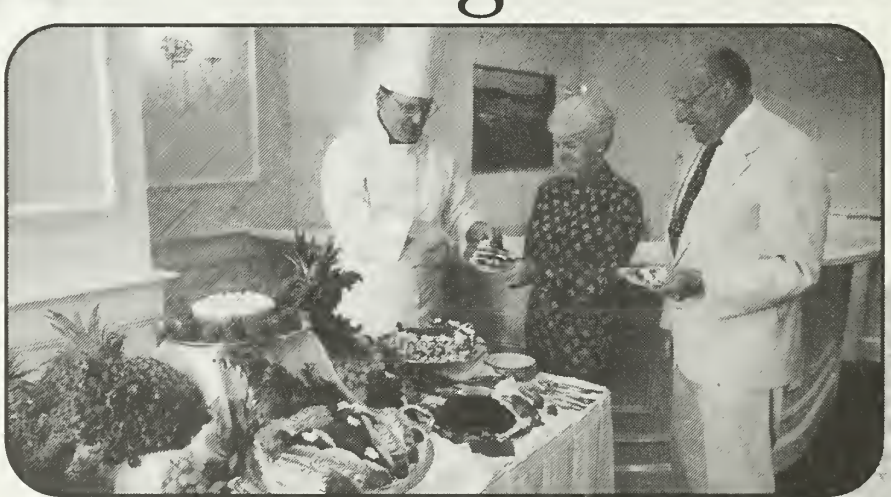
—Steven Ledbetter



Elizabeth Ostling

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and, after having served as acting principal flute since March 1995, has been named associate principal flute starting with the 1997-98 season. She is also principal flute of the Boston Pops Orchestra and holds the Marian Gray Lewis chair. Ms. Ostling grew up in Ridgewood, New Jersey, and earned her bachelor's degree from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. Her other teachers have included Mary Ann Archer, Karen Klein, and Bonnie Lichter. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. Ms. Ostling has performed the Ibert concerto with the New Jersey Symphony Orchestra, spent a summer season with the National Repertory Orchestra of Colorado, and was a featured soloist on the "Young Artists Showcase" over WQXR in New York and on numerous nationally syndicated broadcasts from Curtis. She served as principal flute of the Curtis Sym A frequent performer in solo and chamber recitals, Ms. Ostling has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble. During the 1997-98 season she will appear as soloist with the Ridgewood Symphony Orchestra in her New Jersey hometown and, in recital at the All Newton Music School, will give the world premiere of a work for flute and piano by Michael Gandolfi. This week's performances are Ms. Ostling's first as soloist with the Boston Pops Orchestra.

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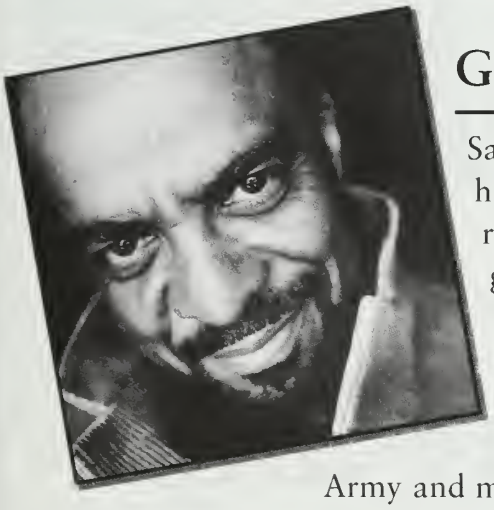
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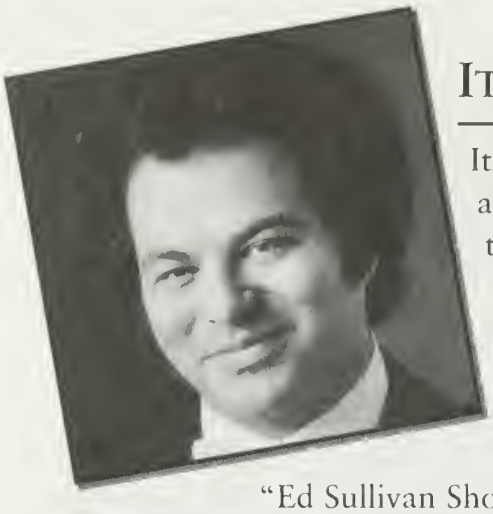
Tamara Smirnova

Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.



Grover Washington, Jr.

Saxophonist Grover Washington, Jr., has maintained his popularity in the middle ground between jazz and rhythm-and-blues for more than twenty-five years. He grew up in Buffalo, New York, where his mother and father bought him a saxophone at age ten. As a teenager he played R&B and blues before leaving Buffalo to play in the midwest with a group called the Four Clefs. Soon afterward he was drafted into the U.S. Army and made some important connections, including drummer Billy Cobham. Mr. Washington was soon freelancing in New York and Philadelphia. After playing in organist Charles Earland's band and recording as a sideman for the CTI and Prestige labels, Mr. Washington recorded the album *Breakout* with Johnny Hammond, establishing himself as a new voice on saxophone. But it was the 1970 recording *Inner City Blues* that brought him national prominence. The success of his next three albums, *All the Kings Horses*, *Soul Box*, and *Mister Magic*, led to engagements as a headliner in major concert halls. His success in the 1970s continued with albums such as *Feels So Good*, *A Secret Place*, *Live at the Bijou*, *Reed Seed*, *Skylarkin'*, and *Paradise*. His 1980 release, *Winelight*, has been certified platinum, has sold more than two million copies to date, and earned two Grammy awards, for Best Jazz Fusion Recording and Best R&B Song for "Just the Two of Us." His subsequent albums have included *Come Morning*, *The Best Is Yet to Come*, *Inside Moves*, *Strawberry Moon*, *Then and Now*, *Time Out of Mind*, *Next Exit*, *All My Tomorrows*, and, most recently *Soulful Strut*, which features Mr. Washington's fresh interpretation of the 1968 Young-Holt Unlimited hit. He has performed at the White House for President Clinton's Inauguration and for the President's 50th-birthday celebration at Radio City Music Hall. Grover Washington, Jr., is performing for the first time with the Boston Pops Orchestra.



Itzhak Perlman

Itzhak Perlman's unique combination of talent, charm, and humanity is recognized by audiences throughout the world, as is the irrepressible joy of music-making that he communicates. In 1986 President Reagan recognized these qualities when he honored Mr. Perlman with a "Medal of Liberty." Born in Israel in 1945, Mr. Perlman completed his initial training at the Academy of Music in Tel Aviv; an appearance on the "Ed Sullivan Show" in 1958 brought him to international attention. Following studies at the Juilliard School with Ivan Galamian and Dorothy DeLay, Mr. Perlman won the Levintritt Competition in 1964; since then he has appeared with every major orchestra, and in recitals and festivals throughout the world. In April/May 1990 he was part of the Israel Philharmonic's history-making first visit to the Soviet Union. In December 1994 he joined that same orchestra for its first visits to China and India. In December 1990 he participated in a gala Leningrad performance celebrating the 150th anniversary of Tchaikovsky's birth. In December 1993 he joined Seiji Ozawa and the Boston Symphony Orchestra for a gala Dvořák concert in Prague, later issued by Sony Classical on compact disc and home video; following the PBS broadcast of that concert, Messrs. Perlman and Ozawa received Emmy awards for "Individual Achievement in Cultural Programming." The violinist also collaborated with John Williams and the Boston Symphony performing the violin solos for Steven Spielberg's Academy Award-winning film, *Schindler's List*. Mr. Perlman's best-selling

Beats and Measures.

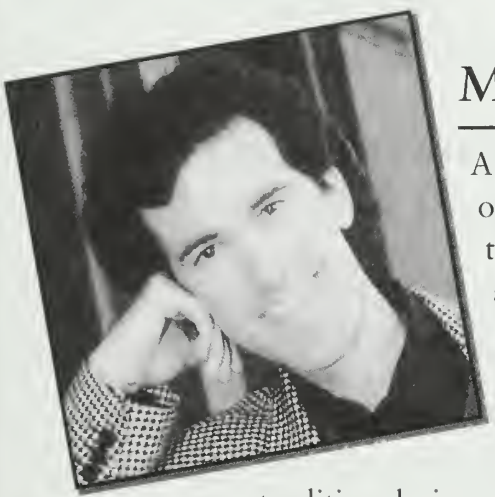
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recordings—on Angel/EMI, Deutsche Grammophon, London/Decca, CBS Masterworks/-Sony Classical, Erato/Elektra International Classics, and RCA/BMG Classics—have won fifteen Grammys. Throughout 1995, on the occasion of Mr. Perlman's fiftieth birthday, EMI honored him as "Artist of the Year" with the release of a twenty-one-disc set entitled "The Itzhak Perlman Collection." The release of that set coincided with "The Definitive Perlman Experience," in which he performed seven concertos in four concerts at London's Royal Festival Hall in June of that year. Numerous publications and institutions have paid tribute to Mr. Perlman as artist and humanitarian; he has entertained and enlightened millions with his appearances on television; his devotion to the cause of the handicapped and disabled is an integral part of his life. Mr. Perlman has performed regularly with the Boston Symphony Orchestra since 1978, including annual appearances at Tanglewood since 1984. He has also appeared on several occasions with the Boston Pops Orchestra, most recently in May 1994.



Michael Chertock

American pianist Michael Chertock has performed with orchestras in the United States, Canada, Europe, and the Orient. His concerto appearances include performances with the Boston Pops, Dallas Symphony, National Arts Orchestra of Canada, Naples Philharmonic, Omaha Symphony, and Illinois Chamber Orchestra. He also performs as soloist with both the Cincinnati Symphony and Pops orchestras. His programming of traditional piano repertoire alongside popular standards and music from contemporary idioms has made him popular as a recitalist throughout the United States and has resulted in the beginnings of an innovative discography. After recording several albums of contemporary American piano music on various independent record labels, Mr. Chertock released *Cinematic Piano* in 1994; this collection of piano music from movies was his first compact disc on the Telarc label. Michael Chertock first performed publicly at the age of eleven, and at fourteen performed on live television in Guam. At seventeen he performed Rachmaninoff's Third Piano Concerto with Andrew Litton and the Arlington (Virginia) Symphony Orchestra. Mr. Chertock holds a master's degree from the University of Cincinnati College-Conservatory of Music, where he studied with Frank Weinstock. Among his numerous awards are top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division) and the grand prize in the 1993 St. Charles International Piano Competition. He shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association and in 1986 received the Rildia B. O'Bryon Cliburn Scholarship. Mr. Chertock gave the Cincinnati premiere of the recently discovered Liszt Third Piano Concerto in 1991 and the Boston premiere of Leroy Anderson's Piano Concerto with the Boston Pops under the direction of Erich Kunzel in June 1993. In New York in 1994 he performed, with Frank Weinstock, the world premiere of "Notta Sonata," for two pianos and percussion, by Jonathan Kramer. Michael Chertock recorded the music soundtrack for the movie *If...*, which was entered in the 1995 Sundance Film Festival.



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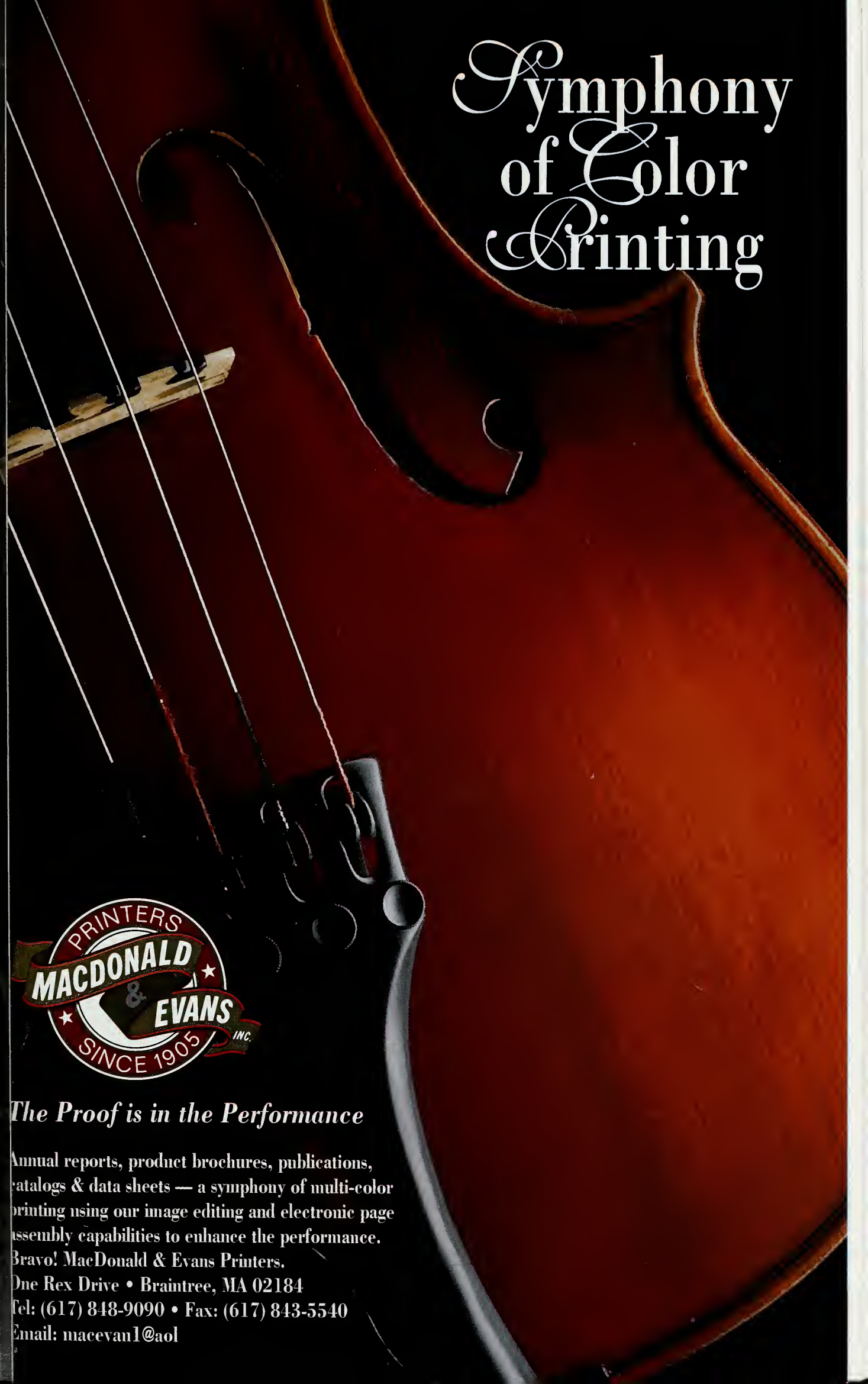
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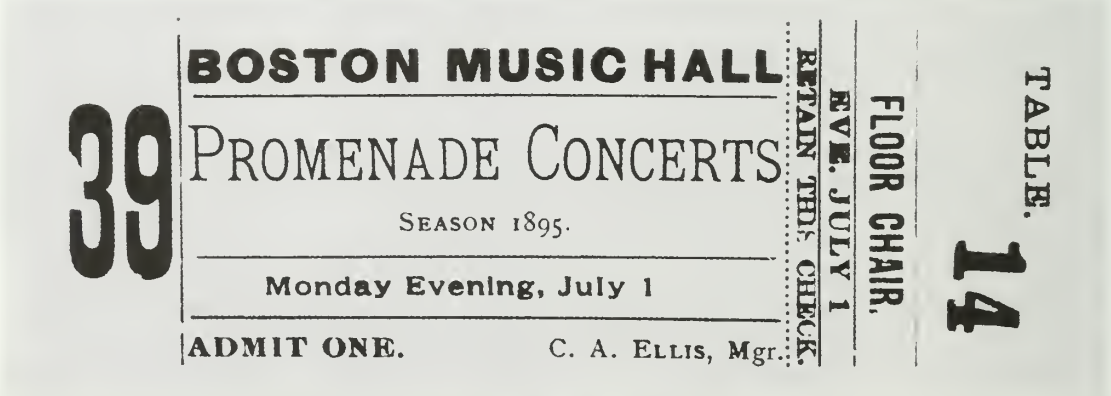
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Wardrobe for Keith Lockhart by
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The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson



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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts; made fourteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; and made his Carnegie Hall debut with the Boston Pops Orchestra. In June he will make his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Last season Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In October 1996 the first recording in this series, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, was released nationwide and entered *Billboard*'s Classical Crossover chart at number one. Mr. Lockhart's second RCA Victor album, *American Visions*, was recorded in November and is scheduled for release in June.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concert Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

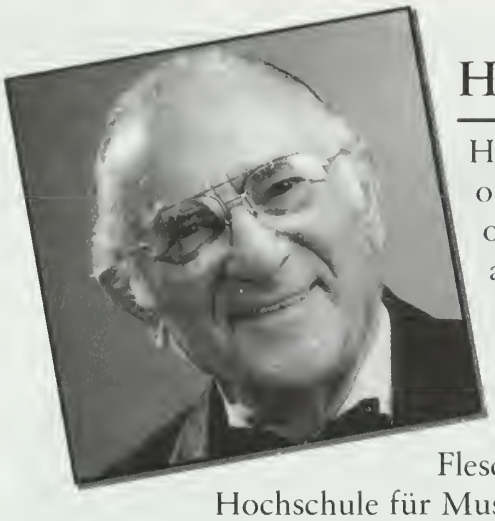
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



Chester Williams, Fox Hill Village resident and Dean Emeritus, New England Conservatory of Music.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

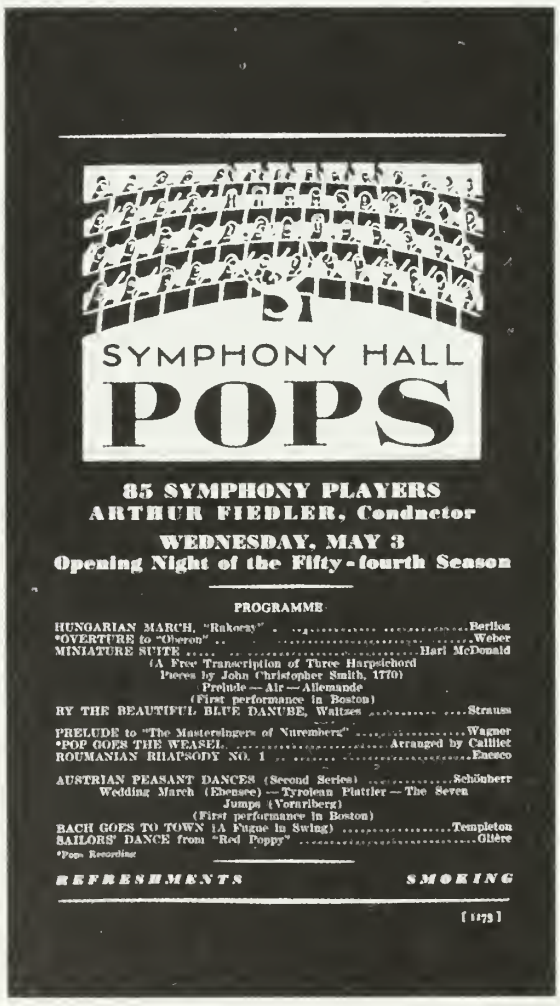
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

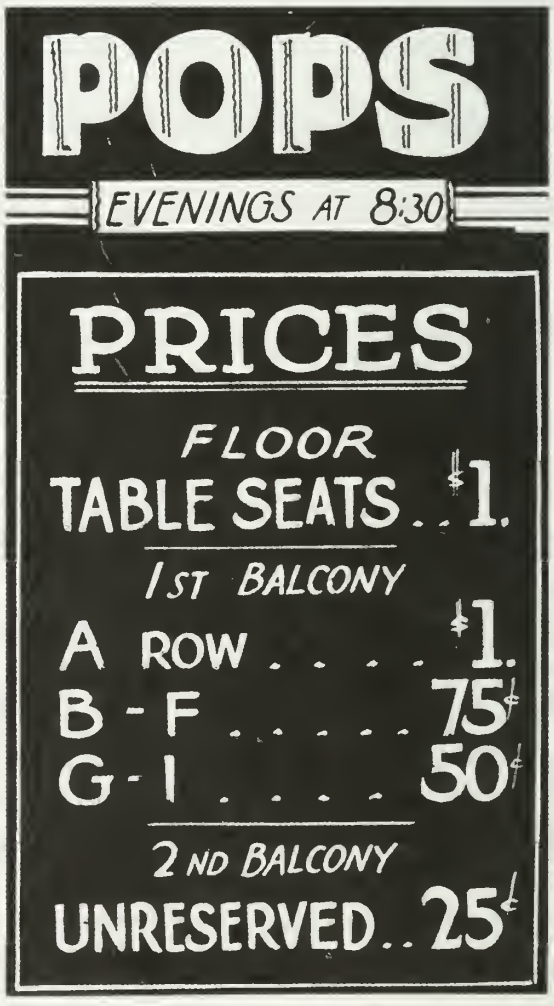
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler





Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Tamara Smirnova
Leo L. Beranek Chair
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
§Joseph Conte
§Michael Rosenbloom
§Brynn Albanese

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Jerome Patterson
Luis Leguía
Carol Procter
Ronald Feldman
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
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Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

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Elizabeth Ostling
Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
§Thomas Smith
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano
Mark Henry–bass

Librarians
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Tuesday evening, May 27, 1997, at 8:00



The Fair Day, from *An Irish Symphony*	Harty
The Hebrides	Mendelssohn
Four Scottish Dances Peasante—Vivace—Allegretto—Con brio	Arnold

INTERMISSION

Hymn to New England, from *New England Time Capsule*	Williams
Poem for flute and orchestra ELIZABETH OSTLING	Griffes
Times Square: 1944, from *On the Town*	Bernstein
Buckaroo Holiday, from *Rodeo*	Copland

INTERMISSION

O'Sullivan's March, from *Rob Roy*	trad.-Hollenbeck
Celtic Dance No. 3	Mathias
O'Carolan Suite Planxty Burke/Planxty Drew—Loftus Jones	O'Carolan-Starobin
Opening Title from *Braveheart*	Horner
Suite from *Riverdance*	Whelan-Hollenbeck

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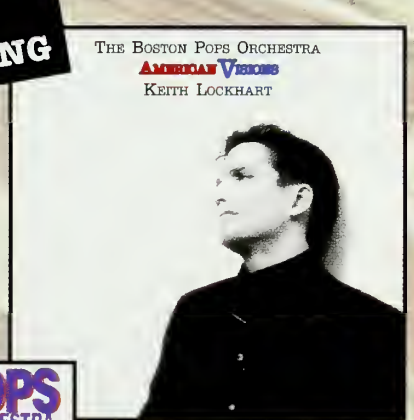
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Maypole Dances, from Merrymount Suite
Howard Hanson
The Housatonic at Stockbridge
Charles Ives
Buckaroo Holiday from Rodeo
Aaron Copland
Mississippi Suite
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Father of Water
Huckleberry Finn
Old Creole Days
Mardi Gras
Times Square: 1944 from On the Town
Leonard Bernstein
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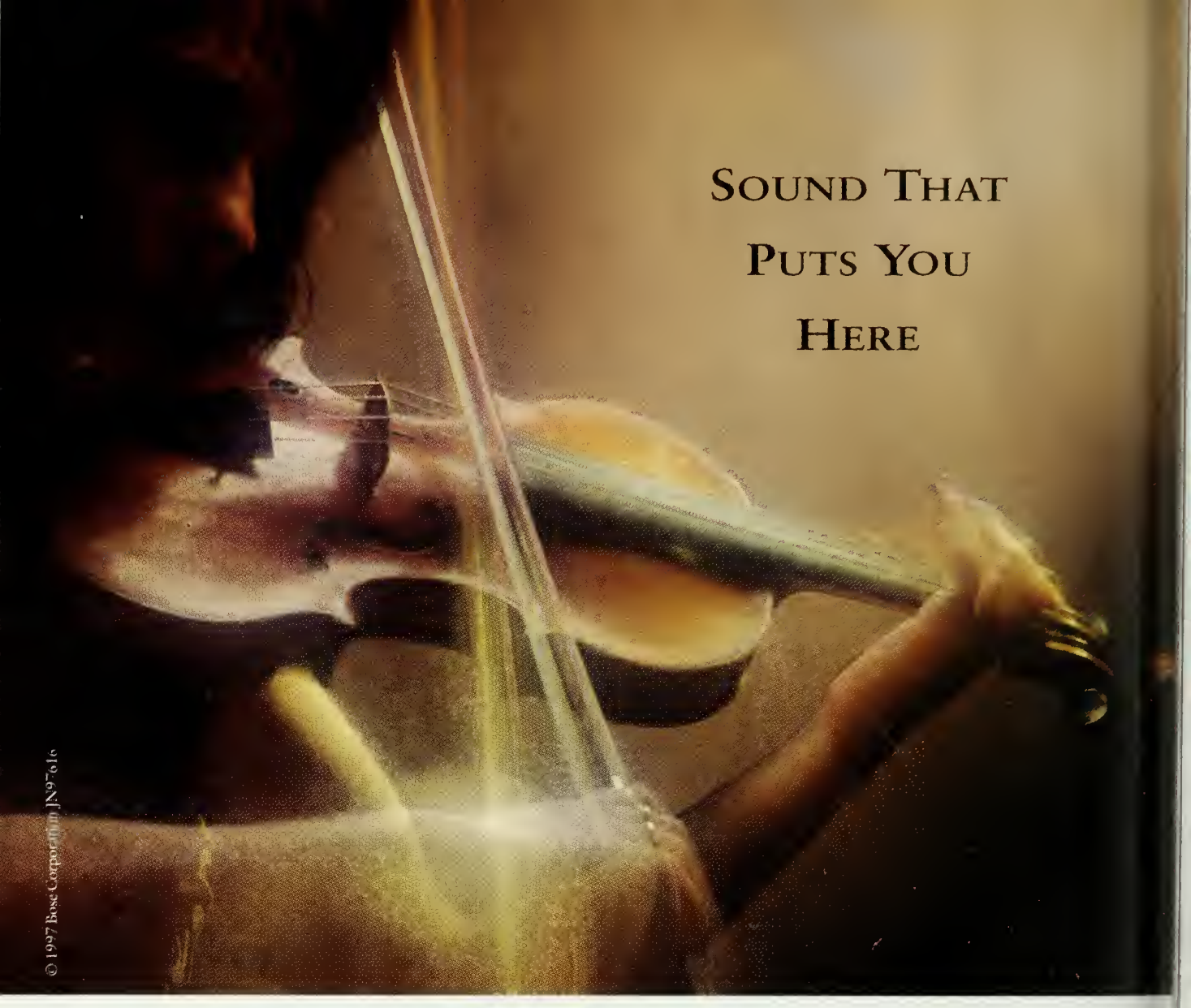
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KEITH LOCKHART, *Conductor*
Wednesday evening, May 28, 1997, at 8:00

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JERRY O'SULLIVAN, uilleann pipes

Magh Seola — arr. Hollenbeck
JOANIE MADDEN, low whistle

O'Carolan Suite — O'Carolan-Starobin
Planxty Burke/Planxty Drew—Loftus Jones
GABRIEL DONOHUE, guitar, EILEEN IVERS, fiddle,
JOANIE MADDEN, low whistle

Suite from *Riverdance* — Whelan-Hollenbeck
EILEEN IVERS, fiddle

Itsbynn Reel — arr. Hollenbeck

INTERMISSION

The Fair Day, from *An Irish Symphony* — Harty

The Hebrides — Mendelssohn

Highway to Kilkenny — arr. Hollenbeck
The Cat Rambles to the Child's Saucepan/The Otter's Nest — arr. Hollenbeck
CHERISH THE LADIES

INTERMISSION

Wrong Note Rag, from *Wonderful Town* — Bernstein-Ramin

Excerpts from *Star Wars* — Williams
Luke and Leia—Main Title

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, May 29, 1997, at 8:00

JOHN WILLIAMS conducting

Wedding March, from the Incidental Music to *A Midsummer Night's Dream* — Mendelssohn

Clair de lune — Debussy-Mouton/Piston

Polovtsian Dances from *Prince Igor* — Borodin
Andantino—Allegro—Presto

INTERMISSION

Dance of the Comedians, from *The Bartered Bride* — Smetana

Concerto for Serpent and Orchestra — Proctor
Adagio—Allegro—Cadenza
Adagio—Poco più mosso
Allegro con moto
DOUGLAS YEO

INTERMISSION

That's Entertainment — Schwartz/Dietz-Hayman

Bernstein on Broadway — arr. Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

A Tribute to Frank Sinatra

You Make Me Feel So Young — Myrow/Gordon-Osser

In the Wee Small Hours of the Morning — Mann/Hilliard-Mishkin

Chicago — Fisher-Nestico

St. Louis Blues March — Handy/Miller-Hayman

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, May 30, 1997, at 8:00

JOHN WILLIAMS conducting

Wedding March, from the Incidental Music to *A Midsummer Night's Dream* — Mendelssohn

Clair de lune — Debussy-Mouton/Piston

Polovtsian Dances from *Prince Igor* — Borodin
Andantino—Allegro—Presto

INTERMISSION

Dance of the Comedians, from *The Bartered Bride* — Smetana

Concerto for Serpent and Orchestra — Proctor
Adagio—Allegro—Cadenza
Adagio—Poco più mosso
Allegro con moto
DOUGLAS YEO

INTERMISSION

That's Entertainment — Schwartz/Dietz-Hayman

Bernstein on Broadway — arr. Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

A Tribute to Frank Sinatra

You Make Me Feel So Young — Myrow/Gordon-Osser

In the Wee Small Hours of the Morning — Mann/Hilliard-Mishkin

Chicago — Fisher-Nestico

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, May 31, 1997, at 8:00

JOHN WILLIAMS conducting

Wedding March, from the Incidental Music to *A Midsummer Night's Dream* — Mendelssohn

Clair de lune — Debussy-Mouton/Piston

Polovtsian Dances from *Prince Igor* — Borodin
Andantino—Allegro—Presto

INTERMISSION

Dance of the Comedians, from *The Bartered Bride* — Smetana

Violin Concerto in E minor, Opus 64 — Mendelssohn
Allegro molto appassionato
Andante
Allegretto non troppo
TAMARA SMIRNOVA

INTERMISSION

That's Entertainment — Schwartz/Dietz-Hayman

Bernstein on Broadway — arr. Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

A Tribute to Frank Sinatra

You Make Me Feel So Young — Myrow/Gordon-Osser

In the Wee Small Hours of the Morning — Mann/Hilliard-Mishkin

Chicago — Fisher-Nestico

St. Louis Blues March — Handy/Miller-Hayman

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ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Tamara Smirnova
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Ikuko Mizuno
Amnon Levy
Harvey Seigel
Aza Raykhtsaum
Si-Jing Huang
Catherine French
Nicole Monahan
Kelly Barr
Wendy Putnam
Robin Cook
Jason Horowitz
Chao-hua Jin

Second Violins
Ronald Knudsen
Ronan Lefkowitz
Susan Shipley
Alexander Romanul
Sue Rabut
Carol Lieberman
Liana Zaretsky
Susan Goldstein
Dana Ianculovici
Mowry Pearson
Lisa Lederer
Sharon Gewirtz

Violas
Robert Barnes
Burton Fine
Michael Zaretsky
Marc Jeanneret
Jean Haig
Donna Jerome
Joan Ellersick
Daniel Rimoni

Cellos
Martha Babcock
Sato Knudsen
Luis Leguía
Carol Procter
Jerome Patterson
Andrew Pearce
Emmanuel Feldman
Beth Pearson

Basses
John Salkowski
George Calvert
Pascal Delache-Feldman
Benjamin Henderson
Anthony D'Amico
Karen Campbell
David Clark

Flutes
Renee Krimsier
Julia Scolnik

Piccolo
Iva Milch

Oboes
Keisuke Wakao
Chikao Inomata

English Horn
Mark McEwen

Clarinets
Thomas Martin
Kai-Yun Lu

Bass Clarinet
Gary Gorczyca

Bassoons
Richard Svoboda
Roland Small

Contrabassoon
Gregg Henegar

Horns
Luis Garcia
Kenneth Pope
Jane Sebring
Neil DeLand
Fred Aldrich

Trumpets
Steven Emery
Dana Russian
David Bamonte
Dana Oakes

Trombones
Norman Bolter
John Huling
Gabriel Langfur

Tuba
Randall Montgomery

Timpani
Timothy Genis

Percussion
J. William Hudgins
Richard Flanagan
James Gwin
John Tanzer

Harp
Ann Hobson Pilot

Piano
Brad Hatfield

Rhythm Bass
David Clark

Guitar
John Damian

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Marshall Burlingame
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, June 1, 1997, at 7:30

BRUCE HANGEN conducting

SWING NIGHT

St. Louis Blues March	Handy/Miller-Hayman
Stompin' at the Savoy	Goodman-Osser
Opus One	Oliver/Garris-Wilcox
Unforgettable	Gordon-Morley
Tuxedo Junction	Hawkins-Hayman
Frenesi	Dominguez-May
Back Bay Shuffle	McCrae/Shaw-May

INTERMISSION

In the Mood	Garland/Miller-Osser
String of Pearls	Gray/Miller-Hayman
Hernando's Hideaway	Adler/Ross-Hayman
Satin Doll	Ellington-Hayman
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train— Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)	

INTERMISSION

Dancing Through the Years	arr. Hayman
Cakewalk—Charleston—Tango—Square Dance— Waltz—Polka—Rhumba—Mexican Hat Dance— Cha-Cha-Cha—Rock 'n' Roll	
Moonlight Serenade	Miller-Hayman
Song of India	Rimsky-Korsakov-Sebesky
New York, New York	Kander/Ebb-Byers

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

THE FAIR DAY from *AN IRISH SYMPHONY*

Sir Hamilton Harty (1879-1941)

Hamilton Harty is undeservedly almost forgotten today. Most music lovers hear his name only in hyphenated form (as Handel-Harty) when they hear his florid arrangements of Handel's *Water Music* and *Fireworks Music*, written in a style now out of fashion in this age of "authenticity." But Harty was both a distinguished conductor (particularly of the Hallé Orchestra in Manchester from 1920 to 1933) and a composer of much attractive music. Proud of his Irish birth in County Down, he celebrated his national heritage with *An Irish Symphony*, which remains one of his best-known original compositions.

THE HEBRIDES OVERTURE (*FINGAL'S CAVE*)

Felix Mendelssohn (1809-47)

To any cultivated German of the early nineteenth century, the Hebrides, in northern

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BOSTON SYMPHONY ORCHESTRA

Scotland, evoked the prehistoric Celtic bards, as depicted in the epic poem presumably by Ossian, a northern Homer, detailing the exploits of the hero Fingal; we now know the work to be an artful fake assembled and "translated" by one Macpherson. The fascination for primitive poetry was especially powerful in Germany, and when the young Mendelssohn visited the Hebrides in August 1829, he felt, with a delicious shiver, the echoes of epic times. While there, he noted on a letter the first theme of the overture that came to be known either as *The Hebrides* or *Fingal's Cave*.

It is not an overture to anything in particular, simply an evocation of sea, sky, seagulls, and a sense of mystery haunting the place; in fact, *The Hebrides* is really a tone poem in the Lisztian sense, but that term had not yet been invented, so Mendelssohn called the piece an overture by default as a short, single-movement orchestral work. From the short rhythmic phrase noted on the spot, Mendelssohn builds one of his finest orchestral masterpieces, individual in its orchestral coloring, vivid in its suggestion of open spaces haunted with mystery.

FOUR SCOTTISH DANCES, Opus 59
Malcolm Arnold (b.1921)

English composer Malcolm Arnold studied both composition and trumpet at the Royal

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Boston Magazine Reader's Poll, 1995

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Bon Appétit, 1994

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College of Music, but after a few early years as principal trumpet of the London Philharmonic Orchestra, he has devoted himself entirely to composition. But his experience as an orchestral player gave him a confident command of the ensemble, and his music, colorful, lively, and approachable as it is, has made him a widely popular composer in a romantic-modern style. Arnold's output includes many symphonies and concertos, several operas, and literally dozens of film scores, of which the best known is the forty-five minutes of music composed for *Bridge on the River Kwai* (for which he received an Academy Award). His smaller orchestral works include several colorful sets of dances from the British Isles, including sets for England and Cornwall. He composed the *Scottish Dances* in 1957.

HYMN TO NEW ENGLAND
John Williams (b.1932)

John Williams composed *Hymn to New England* as the score to accompany *New England Time Capsule*, a film filled with breathtaking wide-angle aerial views of the New England landscape, from the rocky seacoast into the mountains of the northern Appalachian chain. Made in 1987 for the Mugar Omni Theater of Boston's Museum of Science, the film clearly called for broad, soaring melodies and spacious scoring, with references to traditional New England hymnody and folk song, and the composer obliged. The score was performed for the first time at the Opening Night at Pops concert on May 5, 1987.

POEM FOR FLUTE AND ORCHESTRA
Charles Tomlinson Griffes (1884-1920)

The brevity of Charles Tomlinson Griffes' lifespan is one of the great tragedies in American music, for he was cut off at age thirty-six, just his music was beginning to take on a profile of such strength that conductors, soloists, critics, and audiences at large forecast a glowing future. Griffes' early training was in Germany, but about 1911 he began to take into his music influences from France and Russia as well. In his last years, he demonstrated in a series of remarkable works that he had developed a unique, personal language.

The *Poem* for flute and orchestra is one of a number of superb late works; it was premiered in New York on November 16, 1918, under Walter Damrosch with Georges Barrère as the soloist, and achieved great success. The composer and soloist had been called back seven times after the performance, and the reviews were unanimously favorable. But Griffes had already driven himself too far in getting ready for several performances at this time, and before long he was diagnosed with tuberculosis. His death was universally lamented as a grievous loss to American music. The *Poem* has retained its reputation as a lithe and mature work, full of evocative color and light, not (for the most part) overtly virtuosic, but challenging to the interpreter in its cool elegance and its passionate outbursts.

TIMES SQUARE: 1944, from *ON THE TOWN*
Leonard Bernstein (1918-90)

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss

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Turnstiles," and enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. The lively depiction of Times Square was the finale of the show's first act.

BUCKAROO HOLIDAY from *RODEO*
Aaron Copland (1900-90)

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor

CELTIC DANCE NO. 3
William Mathias (1934-92)

William Mathias spent most of his life in his native Wales, where he found a rich source of inspiration for his music. But he has fused the folkloric and legendary with modern techniques in orchestral music, a large output of choral music, chamber works, and opera. His early influences include such folksong-influenced composers as Vaughan Williams and Bartók, but he also draws upon the springy rhythms of Stravinsky and the contrapuntal energy of Hindemith and Tippett. The Celtic Dances, Opus 60, were composed in 1972 as an homage to the traditions of his native land.

WEDDING MARCH from THE INCIDENTAL MUSIC TO *A MIDSUMMER NIGHT'S DREAM*
Felix Mendelssohn (1809-47)

At the age of seventeen, Felix Mendelssohn and his sister Fanny were so taken with pleasure at a reading of Shakespeare's *A Midsummer Night's Dream* that Felix composed an overture for piano, four-hands, which he and Fanny played together. After he orchestrated it, the overture gained immediate and widespread popularity. Years later, in 1843, King Friedrich Wilhelm IV expressed a wish to continue the production of plays with incidental music. Mendelssohn, holding a position of artistic responsibility at the court, chose to return to his youthful masterpiece and expand it into a full score of songs, entr'actes, and dances for performance with a production of the play. The mature Mendelssohn managed to recapture the spirit of his childhood and to create perhaps the best-loved score ever written for a spoken drama.

The famous Wedding March, probably the best-known piece Mendelssohn ever wrote, appears late in the play, after all the mix-ups of lovers wandering in the woods have been straightened out. Its forceful solidity affirms that all will be well after the strenuous confusions of the preceding night.

CLAIR DE LUNE
Claude Debussy (1862-1918)

Clair de lune (English translation, "Moonlight") is one of Debussy's best-known works, largely because so many people played it in their early piano lessons. It is the third of four short piano pieces composed in 1890 and revised fifteen years later for publication under the overall title *Suite bergamasque*. The present orchestral version was created by the distinguished American composer Walter Piston, for many years a professor at Harvard, who has received more world premieres from the Boston Symphony

Orchestra than any other composer. *Clair de lune* shimmers with soft silver of the full moon on a quiet summer night.

POLOVTSIAN DANCES from *PRINCE IGOR*
Alexander Borodin (1833-87)

Alexander Borodin was distinguished in two very different careers—as a chemist and as a composer. All his life he worked as a researcher and professor of chemistry, achieving lasting renown for his discoveries in this area; at the same time he was one of the most talented and original composers of nineteenth-century Russia, particularly gifted as a melodist. Borodin's scientific life kept him from composing as much music as he surely would have otherwise. He spent many years working part-time on his opera *Prince Igor*, but at his death the work was still unfinished; it was completed and partly orchestrated by his friends Rimsky-Korsakov and Glazunov. The opera is based on a historical subject, and its episodic structure has meant that it is rarely performed outside of Russia. But the extended ballet sequence, designed as entertainment for the captured Prince Igor while he is held in the camp of his enemies, the Polovtsians, has never failed to be the highlight of the work.

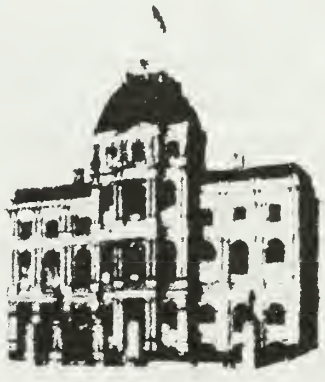
DANCE OF THE COMEDIANS from *THE BARTERED BRIDE*
Bedrich Smetana (1824-84)

Strictly speaking the opera should be called *The Sold Bride*. It tells a simple and amusing tale of a young woman's love emerging triumphant over the obstacles of circumstance, parents, and an energetic marriage-broker. Smetana was so eager to compose a comic opera (after completing the grand heroic opera *The Brandenburgers in*

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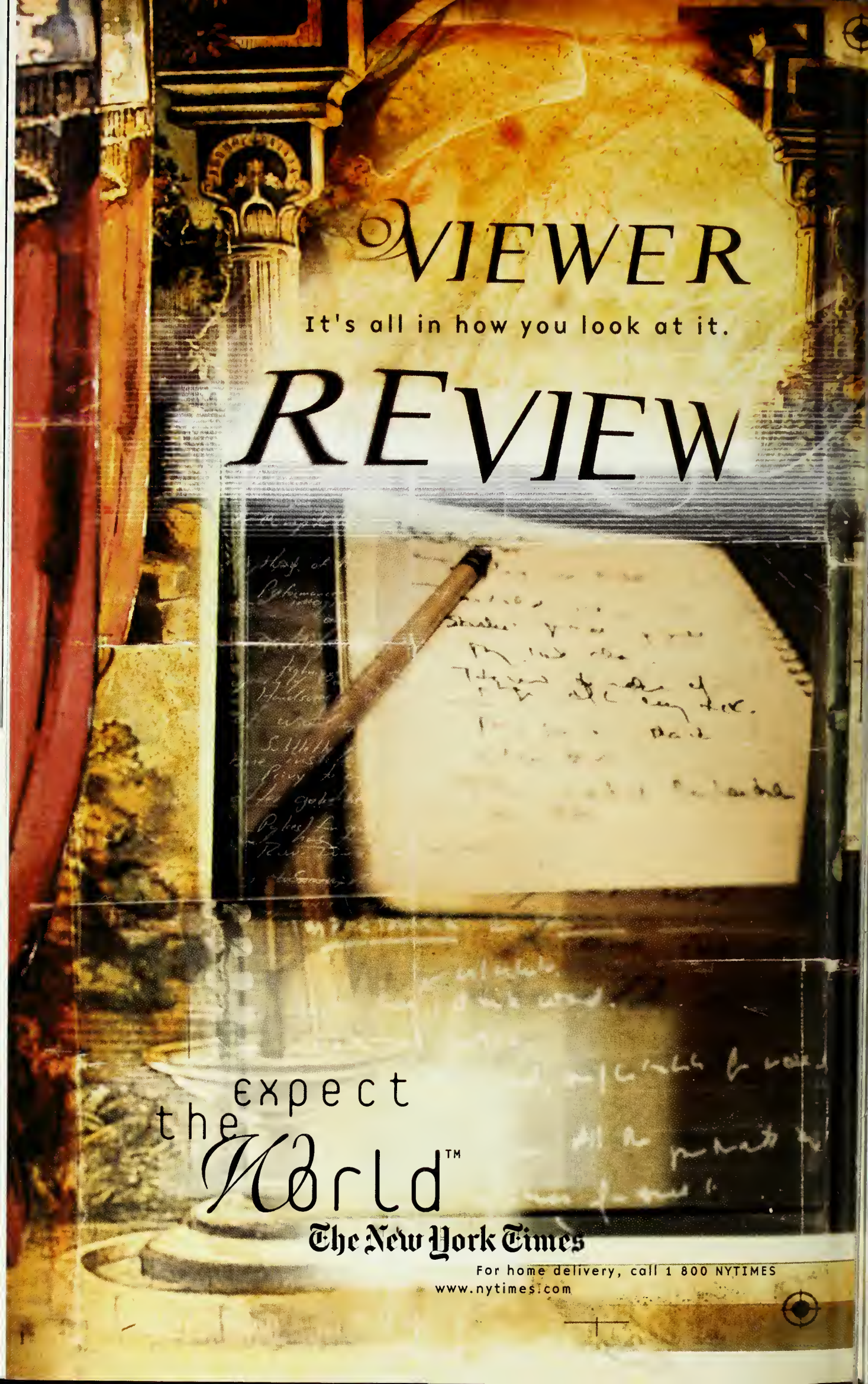
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Bohemia) that he wrote the overture before he had even received the libretto from the poet. Most of the music of the overture never appears in the opera, though Smetana did bring some of it into the second act finale, when the crafty hero assembles the townspeople to witness what they think is an act of treachery—he will "sell" his right to marry his sweetheart for 300 gulden. Only at the end of the opera does everyone learn that he has in fact planted a clever trick that will earn him the 300 gulden *and* the girl, while preserving her from a forced marriage to man she does not love. *The Bartered Bride* remains the Czech national opera, the one nineteenth-century Czech opera that is performed with any frequency outside its homeland. The lively Dance of the Comedians, performed by members of a circus troupe, takes place in Act III.

SERPENT CONCERTO

Simon Proctor (b.1959)

The following note was provided by Douglas Yeo, soloist in this week's performance of Simon Proctor's Serpent Concerto.

Since it was invented in France by Canon Edmé Guillaume in 1590, the serpent has enjoyed a colorful history in the church, military bands, and the symphony orchestra. As late as 1795 the Paris Conservatory employed four serpent professors and had as well eight additional staff serpentists; Berlioz, Wagner, and Mendelssohn all wrote orchestral parts for serpent.

In celebration of the First International Serpent Festival (held on the occasion of the 399th anniversary of the invention of the serpent), Simon Proctor undertook to compose the first concerto ever written for the instrument. A graduate of London's Royal Academy of Music, where he won prizes for composition, orchestration, and piano, Simon Proctor has written numerous works for serpent including a serpent trio, "The Amherst Suite," and "A Snake in the Glass," for serpent, glass harmonica, and harpsichord. The concerto is dedicated to Alan Lumsden, a member of the London Serpent Trio, who gave the first performance of the work with the University of South Carolina Chamber Orchestra in 1989. In three connected movements, the concerto is the most substantial piece ever written for serpent, exploring the complete tonal range and technique of the instrument in an accessible style encompassing jazz, minimalism, and unabashed romanticism.

THAT'S ENTERTAINMENT

Arthur Schwartz (1900-84); arr. Richard Hayman

Teamed with lyricist Howard Dietz, Arthur Schwartz wrote music for some of the most successful revues of the '30s, including especially *The Band Wagon* (1931), the biggest hit from which was "Dancing in the Dark." The show featured Fred Astaire and his sister Adele (who retired from the stage after the run), Frank Morgan, and Helen Broderick. When MGM decided to use the songs and the title for a film in 1953 (again starring Astaire, along with Cyd Charisse and Nanette Fabray), they added a story line by Betty Comden and Adolph Green. Dietz and Schwartz added one new song, as well, and it turned out to be one of their most durable: "That's Entertainment."

BERNSTEIN ON BROADWAY

arr. Sid Ramin

One of the lives led by the late, multi-faceted Leonard Bernstein (1918-90), was as a composer for the Broadway stage, one of the most gifted and influential we've ever

known. His first show, *On the Town* (1944), was also the first show for his collaborators—Betty Comden and Adolph Green for book and lyrics, and Jerome Robbins for direction and choreography. All four went on to significant careers in the theater. *On the Town* tells a simple story of three sailors stationed at the Brooklyn Naval Yard during World War II who enjoy twenty-four hours of leave in "New York, New York." It's their first visit, and they are determined to make the most of it, seeing the sights and falling in love. One of the sailors spends the day in a vain search for Miss Turnstiles, with whom he has fallen in love from a subway advertisement; he finds New York to be a "Lonely Town."

Without question *West Side Story* (1957) has firmly taken its place as one of the strongest and most innovative musicals ever composed. An adaptation of Shakespeare's *Romeo and Juliet* with a book by Arthur Laurents, lyrics by Stephen Sondheim (his first Broadway credit), direction and choreography by Robbins, and Leonard Bernstein's masterful score, it is the most musically unified and dramatic score yet composed for Broadway. The tragedy of two young people whose love crosses the boundary between two rival teen gangs, leading ultimately to death, is projected in music of extraordinary vividness and power, utilizing dance ("Mambo") and song, from the lively "America" and the eager anticipation of "Something's Comin'" to the great quintet on "Tonight"—probably the most adventurous ensemble number ever written for Broadway—and the yearning "Somewhere."

ST. LOUIS BLUES MARCH
W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for

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VIOLIN CONCERTO in E MINOR, Opus 64

Felix Mendelssohn (1809-47)

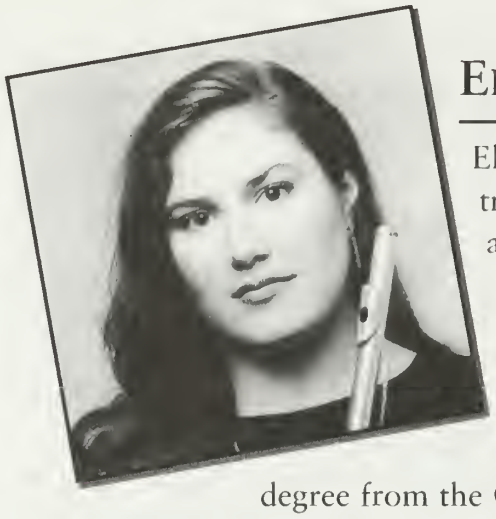
During the summer of 1838, Mendelssohn wrote to his friend, the violinist Ferdinand David, to say, "I'd like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace." In the end it took Mendelssohn six years to make good his promise, but the result is one of the most attractive and original concertos ever written. To listeners familiar with even a few of the thousands of concertos written before Mendelssohn, this work begins with a surprise at the outset: instead of waiting for the orchestra to present an elaborate introductory passage, the soloist begins almost at once, asserting a determined independence. Another new feature is the location of the soloist's cadenza. Most earlier concertos came to a grinding halt, just when the movement was almost over, for an extended solo passage that did nothing but astonish the audience with the player's virtuosity. (Often these were composed by the performer and had little to do with the rest of the piece.) Mendelssohn not only wrote his own cadenza, he moved it into the heart of the first movement, where it functions as the end of his development section and brings back the orchestra for the recapitulation. Quite beyond all these technical matters, about which most listeners do not concern themselves, there is Mendelssohn's wonderfully graceful line, his elegant touches of harmonization, his deft orchestration. The three movements are linked, so that the vigorous opening Allegro leads (by way of a single held note in the bassoon) to the lyrical second movement. As it dies away, the soloist and orchestral strings play a brief transition leading to the lively finale, one of those brilliantly light and fleet-footed examples of "fairy music" that Mendelssohn made so uniquely his own.

A TRIBUTE TO DUKE ELLINGTON

arr. Ralph Burns (b.1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the 'A' Train," "Mood Indigo," and "It Don't Mean a Thing (If It Ain't Got That Swing)."

—Steven Ledbetter



Elizabeth Ostling

Elizabeth Ostling joined the Boston Symphony Orchestra as assistant principal flute in September 1994 and, after having served as acting principal flute since March 1995, has been named associate principal flute starting with the 1997-98 season. She is also principal flute of the Boston Pops Orchestra and holds the Marian Gray Lewis chair. Ms. Ostling grew up in Ridgewood, New Jersey, and earned her bachelor's degree from the Curtis Institute of Music in Philadelphia, where she was a student of Julius Baker and Jeffrey Khaner. Her other teachers have included Mary Ann Archer, Karen Klein, and Bonnie Lichter. During her freshman year at Curtis she won first prize in the quadrennial Koussevitzky Competition for Woodwinds in New York City. As a Fellow at the Tanglewood Music Center she was the featured soloist during Tanglewood's annual Festival of Contemporary Music in Michael Gandolfi's chamber concerto, *Caution to the Wind*. Ms. Ostling has performed the Ibert concerto with the New Jersey Symphony Orchestra, spent a summer season with the National Repertory Orchestra of Colorado, and was a featured soloist on the "Young Artists Showcase" over WQXR in New York and on numerous nationally syndicated broadcasts from Curtis. She served as principal flute of the Curtis Symphony Orchestra in Philadelphia and on tours to New York, Tokyo, and Evian, France. A frequent performer in solo and chamber recitals, Ms. Ostling has appeared locally with the Boston Symphony Chamber Players and the Boston Artists Ensemble. During the 1997-98 season she will appear as soloist with the Ridgewood Symphony Orches-



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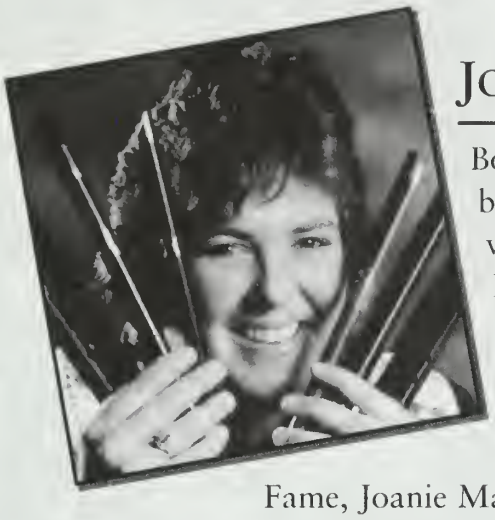
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tra in her New Jersey hometown and, in recital at the All Newton Music School, will give the world premiere of a work for flute and piano by Michael Gandolfi. This season marks Ms. Ostling's debut as soloist with the Boston Pops Orchestra.



Joanie Madden

Born in New York of Irish emigrants, Joanie Madden began taking whistle lessons from Jack Coen when she was thirteen; within five years, she became an All-Ireland Champion on both the tin whistle and the concert flute. In 1984 she became the first and only American ever to win the Senior World Championship on the whistle. The youngest member ever inducted into the Irish-American Musicians Hall of Fame, Joanie Madden has received many citations and awards, including the Wild Geese Award. For her contributions to promoting and preserving Irish culture in America she was voted one of the top one hundred Irish-Americans in the country. Her more than fifty albums span traditional Celtic music, American folk with Pete Seeger, and chart-topping pop with Sinead O'Connor. In 1994 she released her first critically acclaimed solo album, *A Whistle on the Wind* (Green Linnet). Last year's *Song of the Irish Whistle* (Hearts of Space) has already sold more than 110,000 copies. Considered one of the world's best whistle players, Ms. Madden maintains a busy touring schedule, performing more than 250 dates a year as a soloist, and as leader of America's top Irish music and dance ensemble, Cherish the Ladies. With Cherish the Ladies Ms. Madden has appeared with the Boston Pops Orchestra at Symphony Hall and at Tanglewood.



Eileen Ivers

Born of Irish parents in the Bronx, New York, Eileen Ivers began playing the fiddle at age eight, eventually studying under famed Limerick-born traditional fiddler Martin Mulvihill. Ms. Ivers' prodigious talents have been recognized with more than thirty medals in the demanding All-Ireland Championship, where she has earned seven titles for fiddle and one for tenor banjo. Her performance as a featured instrumentalist in the Irish music and dance revue *Riverdance* earned much acclaim. She has released two solo albums, including *Wild Blue*, and has been featured on more than forty contemporary and traditional recordings, including the Hall and Oates album *Change of Season* and the Hothouse Flowers 1993 release entitled *Songs from the Rain*. Eileen Ivers has performed in the world's major concert halls, including Carnegie Hall. Tours have taken her around the world, with appearances in Canada, Mexico, Russia, Australia, Singapore, the Philippines, and several nations in the Caribbean and in Europe. Also a devoted teacher, she has taught at universities in West Virginia, Wisconsin, and Finland. Among her many television credits are appearances on *The Tonight Show with Jay Leno*, *Entertainment Tonight*, *The Lonesome Pine Special*, ABC's *Good*

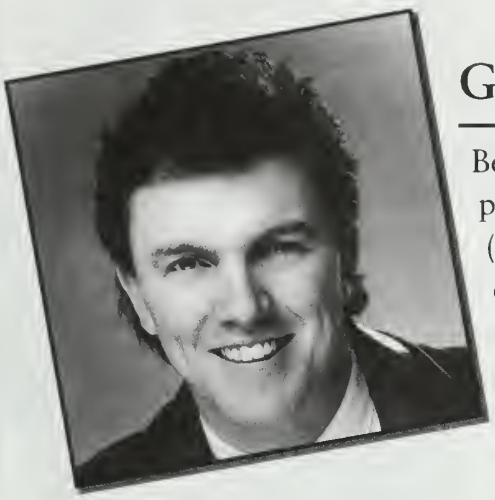


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Morning America, CBS's *For Our Times*, and the *NBC Nightly News*. She is frequently featured on radio as well, including the BBC and RTE, the Irish broadcasting service. In the United States she has performed on National Public Radio's *All Things Considered*, and on *Mountain Stage*, produced by West Virginia Public Radio and distributed by American Public Radio. Eileen Ivers was named one of the top one hundred Irish-Americans by *Irish-America* magazine.



Gabriel Donohue

Born in County Galway, Ireland, Gabriel Donohue plays guitar, piano, bouzouki, electric bass, bodhran (drum), and a host of other instruments. Also a singer and songwriter, he maintains a busy performing schedule as a soloist. Mr. Donohue owns Cove Island Recording Studios in Connecticut, where he has produced and engineered many of the top Celtic recordings released in recent years.

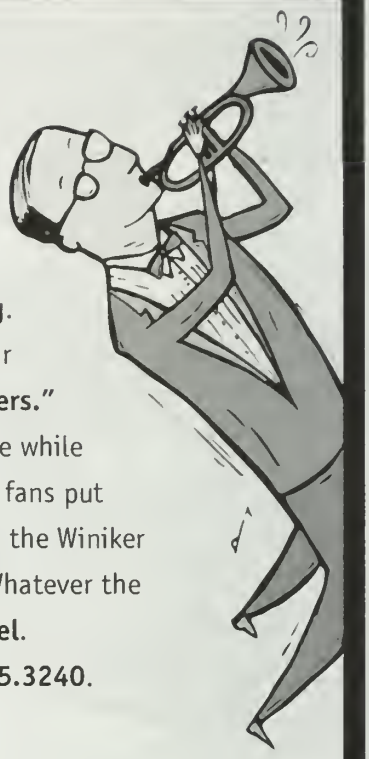


Cherish the Ladies

Cherish the Ladies was formed in 1983 after a series of three highly successful concerts, the brainstorm of Dr. Mick Moloney and New York's Ethnic Folk Arts Center. With funding made possible by the National Endowment for the Arts and the New York State Council for the Arts, the concerts featured various women performers from around the country. Cherish the Ladies, made up of first-generation Irish-American musicians, singers, and stepdancers, takes its name from an old Irish jig. Originally, the group was to perform on a single two-week tour in May 1987. Instead, the members have continued to perform and have become the most successful Irish-American musical ensemble



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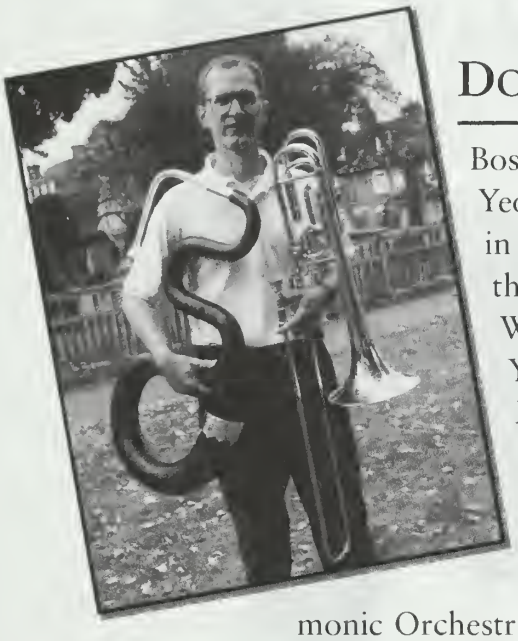
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in Celtic music, with tours throughout North America, the United Kingdom, and Europe. Named 1994's Entertainment Group of the Year by the Irish Voice Newspaper and Aer Lingus Air Lines, Cherish the Ladies was also Glasgow Royal Concert Hall's International Group of the Year at the Celtic Connections festival in Scotland. They have shared the stage with such noted performers as James Taylor, Joan Baez, the Clancy Brothers, and Tommy Makem. The members of Cherish the Ladies include Joanie Madden (flute and whistles), Mary Coogan (guitar, banjo, mandolin), Mary Rafferty (accordion, flute, whistles), Donna Long (piano, fiddle), Siobhan Egan (fiddle, bodhran), Aiofe Clancy (vocals, guitar), Eileen and Donny Golden (dancers), and Liam Harney and Cara Butler (dancers). They made their Boston Pops debut at last year's Opening Night concert and also performed with the orchestra at Tanglewood.



Douglas Yeo

Boston Symphony Orchestra bass trombonist Douglas Yeo was born in Monterey, California, and grew up in Valley Stream, New York, where he began playing the trombone at the age of nine. A graduate of Wheaton College (Illinois) Conservatory and New York University, he joined the Boston Symphony in May 1985 after having been a member of the Baltimore Symphony Orchestra. His broad-based musical background has included two years as a high school band director, a four-year tenure with the Goldman Band, and performances with the Vienna Philharmonic Orchestra, the Mostly Mozart Festival Orchestra, the Gerry Mulligan Big Band, and orchestras for numerous Broadway shows. Since coming to Boston, Mr. Yeo has been involved in teaching, both at New England Conservatory of Music and Boston University. Since 1995 he has been on the faculty of the annual Hamamatsu (Japan) International Wind Academy and Seminar. He has been a soloist with the Boston and Baltimore symphony orchestras as well as the Boston Pops Orchestra; on each occasion he was the first bass trombonist to perform as soloist with the orchestra. His new solo recording with Britain's Black Dyke Mills Band, *Proclamation*, features premieres of four newly commissioned works for bass trombone and brass band. Douglas Yeo began playing the serpent in 1994 in preparation for BSO performances of Berlioz's *Messe solennelle*, given that year in Boston, New York, and Tokyo. Since then, Mr. Yeo has been a leading exponent of the instrument, playing it with orchestra, in recital with piano, and in demonstrations in schools. His serpent, of walnut and leather, was made in 1996 by Keith Rogers and Nicholas Perry of the Christopher Monk Workshop in London (after Baudouin, c.1810); his mouthpiece was custom-made by YAMAHA. His article entitled "Tempted by a Serpent" can be found on his award-winning site on the Internet's world wide web at http://www.yeodoug.com. In addition to playing bass trombone and serpent, Douglas Yeo also plays bass trumpet when required in the BSO and has been known to play harmonica in a rock band.

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Tamara Smirnova

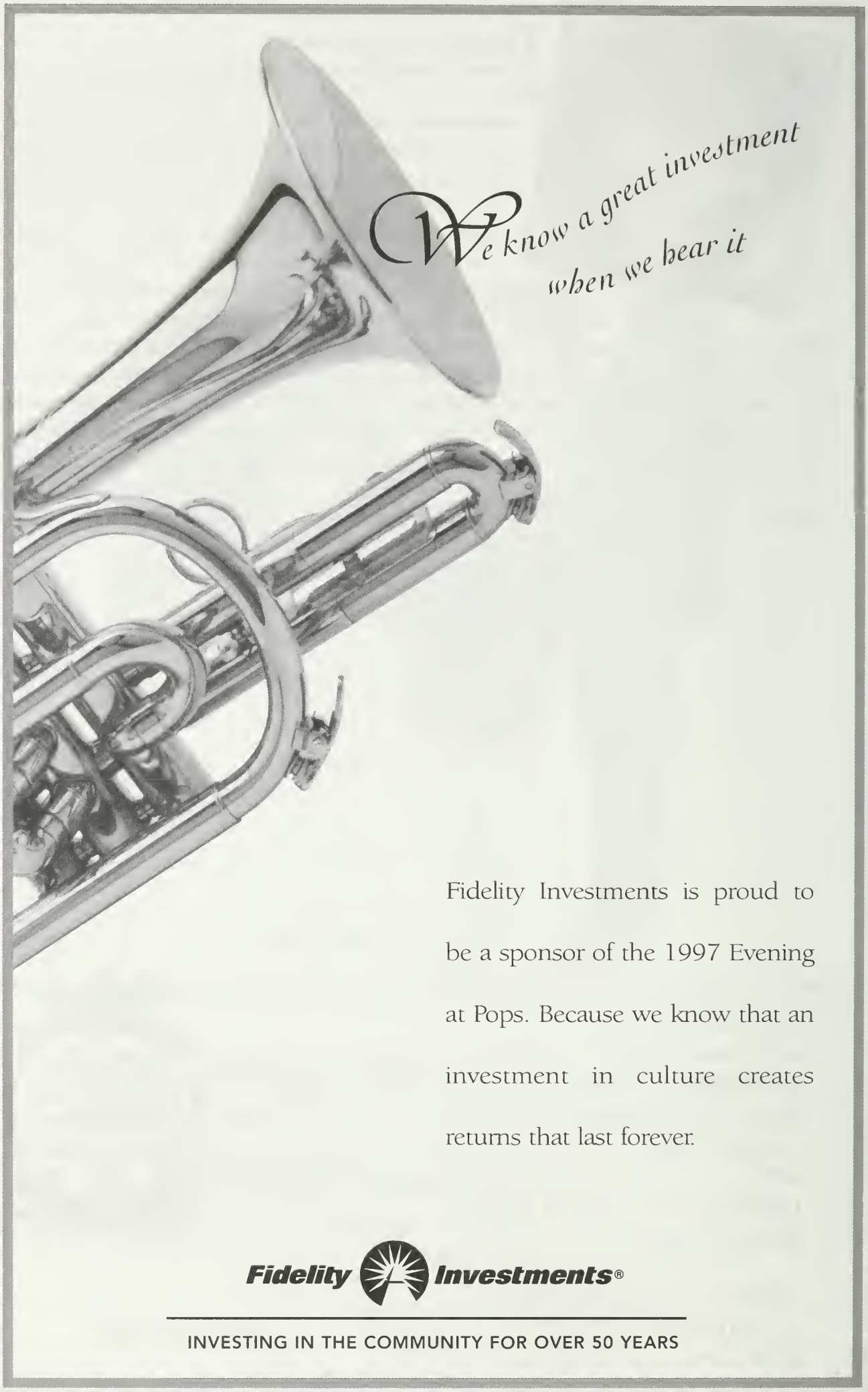
Born in 1958 in Siberia, Tamara Smirnova is associate concertmaster of the Boston Symphony Orchestra and concertmaster of the Boston Pops Orchestra. Ms. Smirnova began playing the violin at six and graduated in 1981 from the Tchaikovsky Conservatory in Moscow. Upon completing her studies she moved to Zagreb, soon becoming concertmaster of the Zagreb Philharmonic Orchestra, the youngest concertmaster in the history of that ensemble. While in Zagreb, she won acclaim for her numerous solo recitals, as well as for solo appearances with various orchestras. A bronze medalist in the 1985 Queen Elisabeth Competition in Brussels, Ms. Smirnova performs regularly at the Dubrovnik Summer Festival. She made her American recital debut at Jordan Hall in November 1986 and has appeared as concerto soloist with the Boston Symphony Orchestra, the Boston Pops Orchestra, and other New England orchestras, as well as in California and North Carolina. Ms. Smirnova has recorded for Jugoton and has been a lecturer at the Music Academy in Zagreb.

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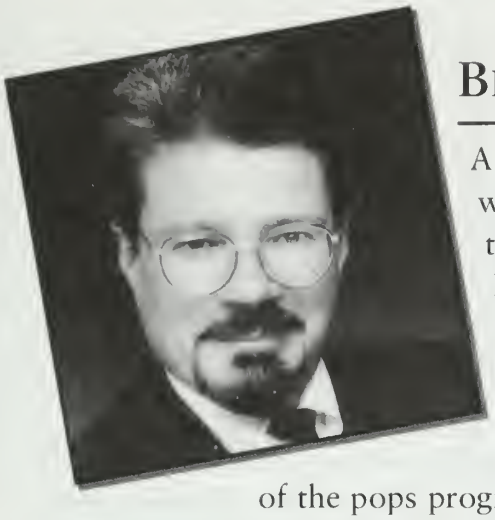
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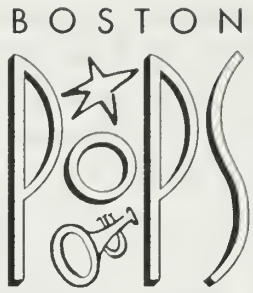
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Bruce Hangen

A frequent Boston Pops guest conductor, Bruce Hangen was Music Director of the Omaha Symphony Orchestra for nine seasons; in 1993-94 he became Artistic Director and Principal Conductor, a position he retained through the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events in collaboration with other performing arts organization, such as a fully-staged production of Orff's *Carmina burana*. Their 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Under Mr. Hangen's direction, the orchestra's touring program expanded as well, to include performances in more than thirty communities in four states.

Currently Artistic Director of the Portland (Maine) Opera Repertoire Theater, Bruce Hangen has appeared as guest conductor with the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras, which he has regularly conducted since 1979. His recent and future guest conducting engagements include concerts with the Great Woods Festival Orchestra, the Lake Forest Symphony, and at Ottawa's National Arts Centre Theatre, as well as a return to the New Jersey Symphony. He will serve as Associate Conductor of the Utah Symphony during the 1997-98 season. Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.



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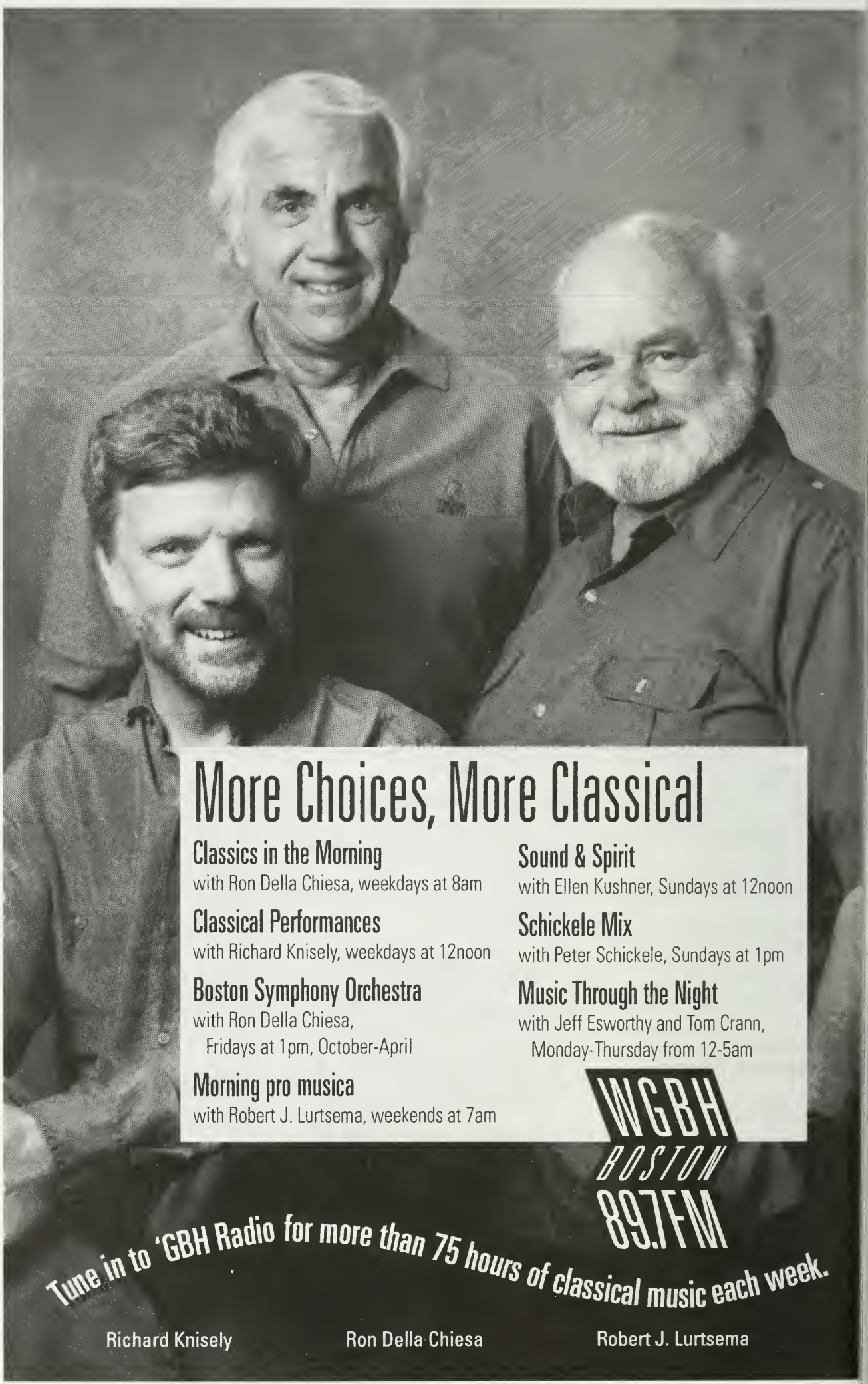
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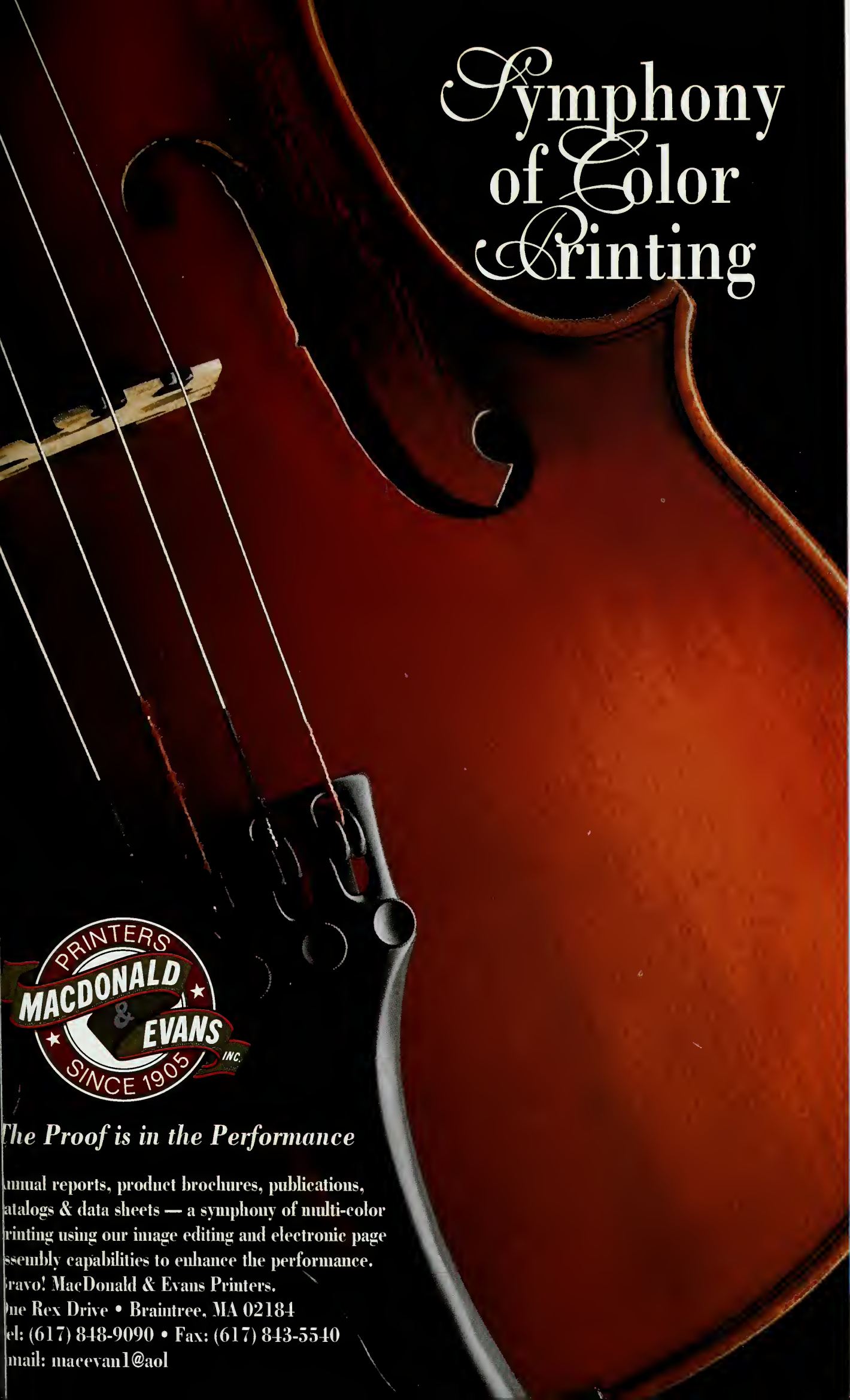
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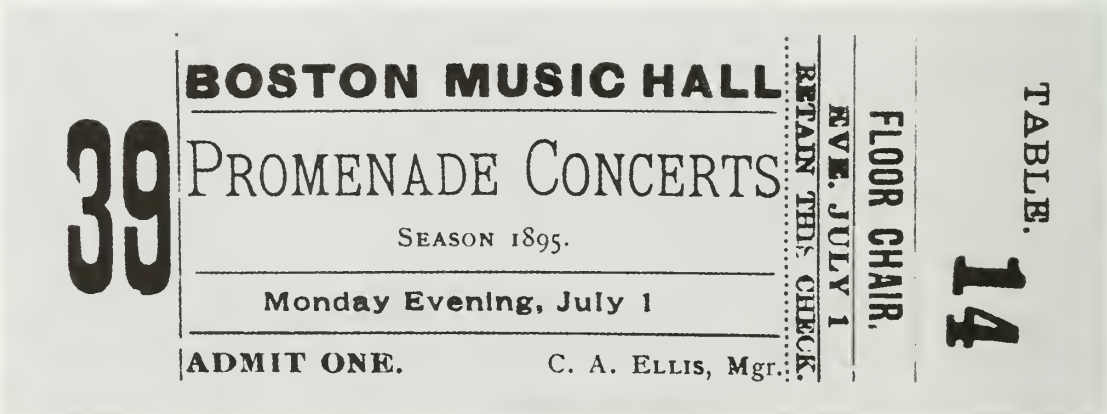
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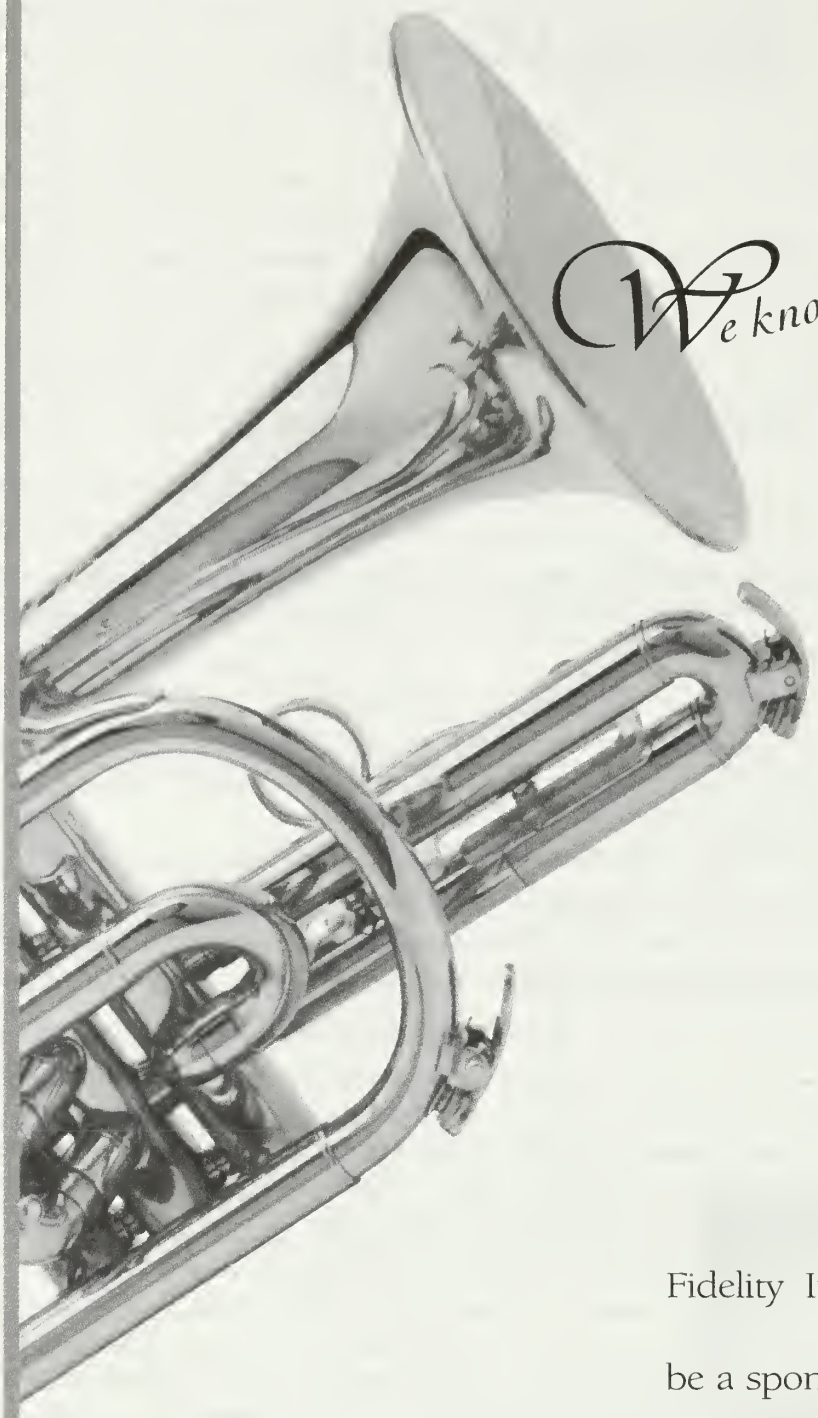
The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson



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Keith Lockhart

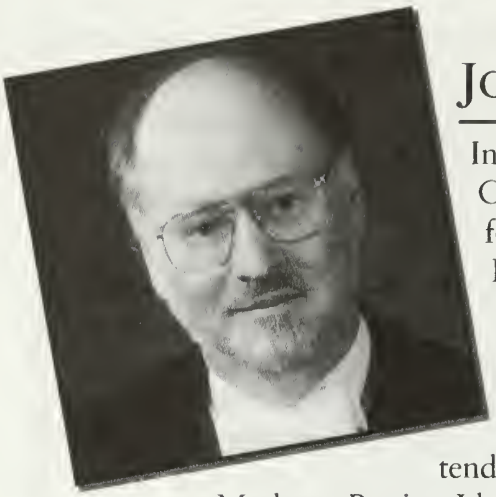
In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts; made fourteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; and made his Carnegie Hall debut with the Boston Pops Orchestra. In June he will make his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Last season Keith Lockhart and the Boston Pops Orchestra signed a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original recording label, for which Arthur Fiedler made many hit recordings. In October 1996 the first recording in this series, *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, was released nationwide and entered *Billboard*'s Classical Crossover chart at number one. Mr. Lockhart's second RCA Victor album, *American Visions*, was recorded in November and is scheduled for release in June.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

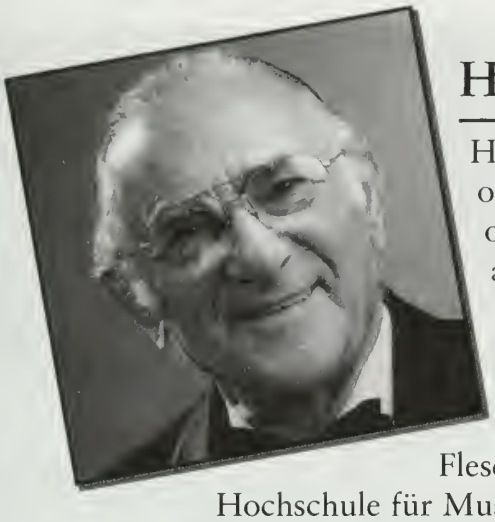
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

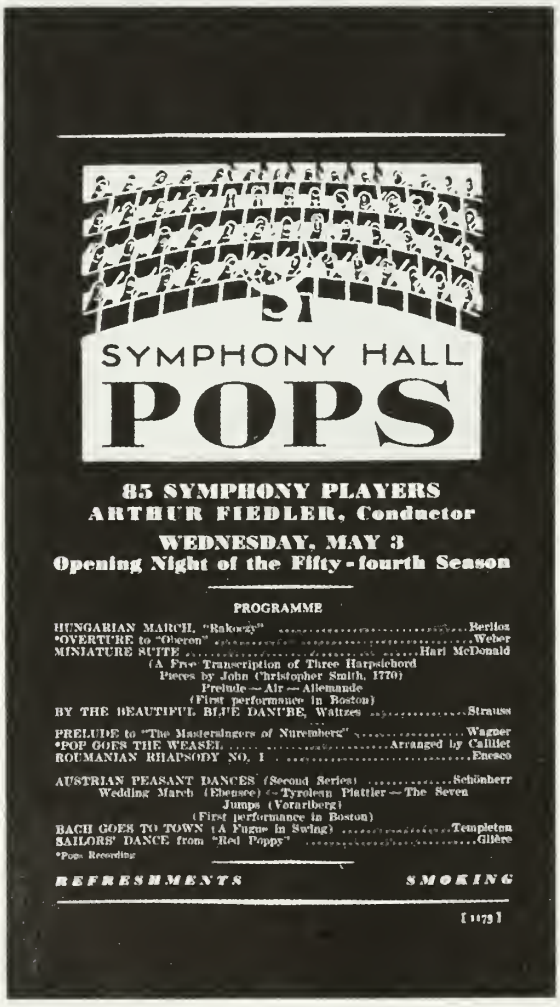
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

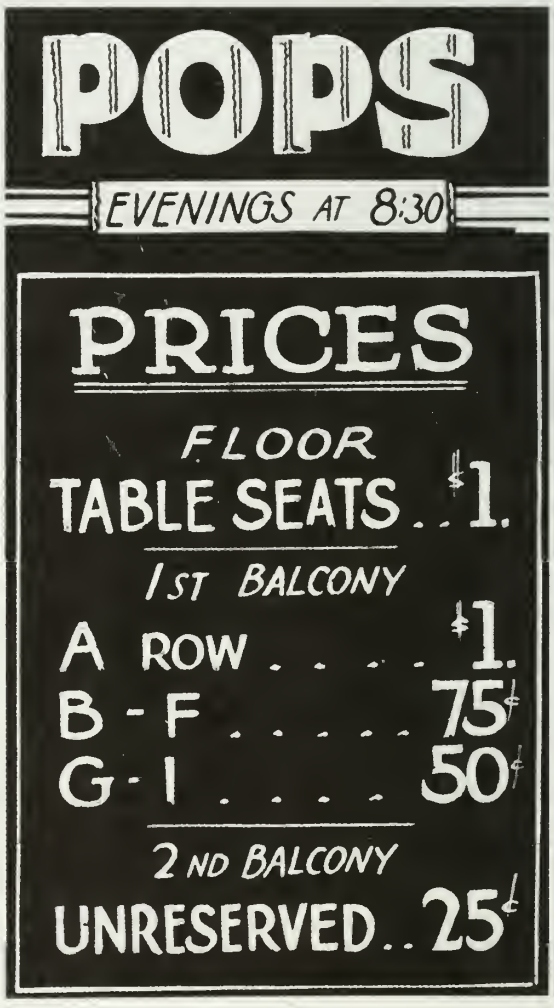
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler





Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Monday evening, June 2, 1997, at 8:00

BRUCE HANGEN conducting
HARVARD AND RADCLIFFE CLASS OF 1972 NIGHT AT POPS

Semper Fidelis — Sousa

Carnival Overture — Dvořák

A Harvard Festival — Anderson

Jupiter, the Bringer of Jollity, from *The Planets* — Holst

INTERMISSION

Peter and the Wolf — Prokofiev
NICK WYMAN, '72, narrator

INTERMISSION

A Tribute to Leonard Bernstein

Overture to *Candide*

Simple Song, from *Mass*

Bernstein on Broadway — arr. Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

Fair Harvard
Radcliffe, We Rise to Greet Thee

Song lyrics appear on page 29.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova
Beranek Chair, fully funded in perpetuity
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
§Joseph Conte
§Michael Rosenbloom
§Brynn Albanese

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Jerome Patterson
Luis Leguía
Carol Procter
Ronald Feldman
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

Flutes
Elizabeth Ostling
Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Thomas Rolfs
Roberta and Stephen R. Weiner Chair
§Thomas Smith
Peter Chapman
§Bruce Hall

Trombones
Norman Bolter
§Darren Acosta

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda–drums
Bob Winter–piano
Mark Henry–bass

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Marshall Burlingame
William Shisler
Sandra Pearson

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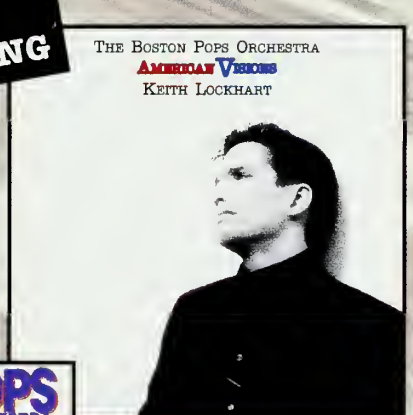
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Aaron Copland

Mississippi Suite
Ferde Grofe
- **Father of Water**
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Leonard Bernstein

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Ron Nelson

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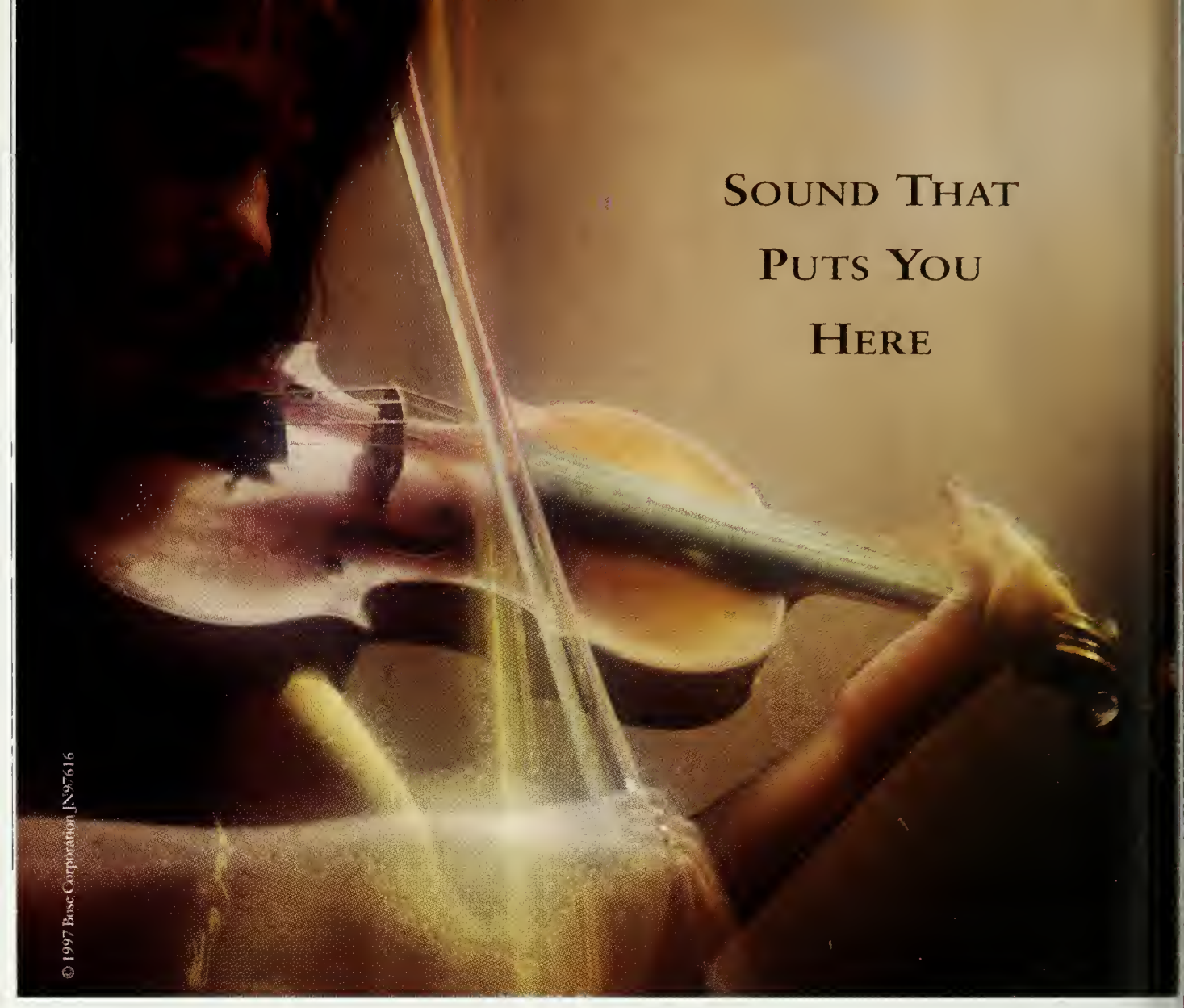
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Tuesday evening, June 3, 1997, at 8:00

JOHN WILLIAMS conducting

Coronation March — Tchaikovsky

Briar Rose Waltz, from *The Sleeping Beauty* — Tchaikovsky

Overture to *William Tell* — Rossini

INTERMISSION

Carnival of the Animals — Saint-Saëns
MARTIN BOOKSPAN, '47, narrator
STEPHEN DRURY and JUDITH GORDON, pianists
Text by Mr. Bookspan

INTERMISSION

A Tribute to Leonard Bernstein

Wrong Note Rag, from *Wonderful Town* — arr. Ramin

Overture to *Candide*

Simple Song, from *Mass*

Bernstein on Broadway — arr. Ramin
New York, New York, from *On the Town*
Lonely Town, from *On the Town*
America, from *West Side Story*

Fair Harvard
John Finnegan, '47, conducting

Song lyrics appear on page 29.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Among Those Present: Harvard Class of '47 Night at Pops; Spirit of Boston; ELS Language Center; Marshfield Recreation Department; Walker Tours; American Society of Appraisers; St. Peter's Church.

Boston Pops Fund 1996-97 Pops Fund Benefits



PHOTO BY WILLIAM MERCER

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$125 SUPPORTERS MEMBERSHIP	-Previous benefits plus... -a schedule of "Evening at Pops" summer 1997 broadcast dates -a special invitation to purchase Opening Night at Pops tickets
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For further information, please contact Joyce Hatch, Director of the Boston Symphony Annual Fund, at (617) 638-9251.

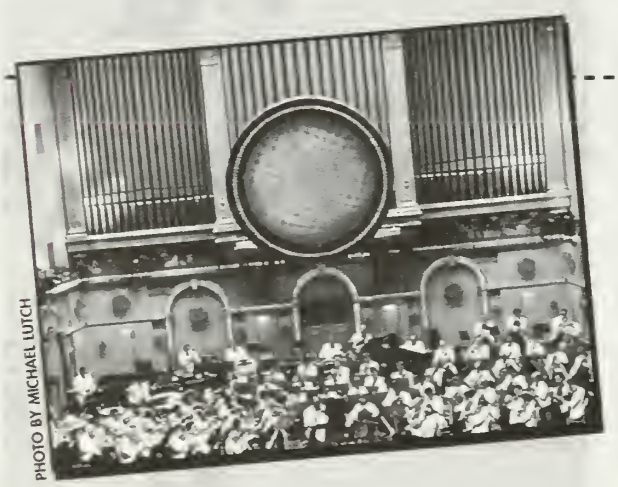


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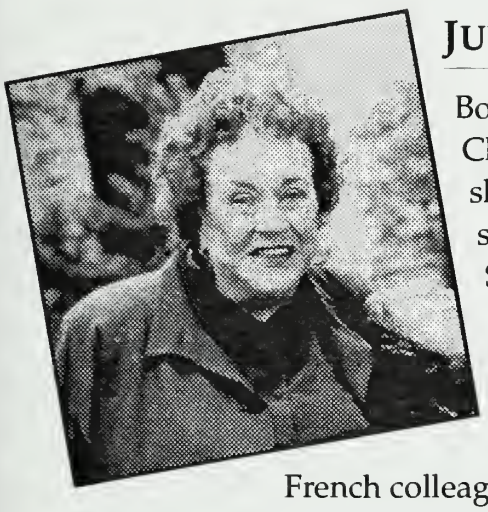
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 4, 1997, at 8

JOHN WILLIAMS conducting
PRESIDENTS AT POPS

Please note that Larry King is unable to join us as narrator this evening. We are very fortunate that Julia Child is available at short notice to narrate *Carnival of the Animals*.



JULIA CHILD

Born in Pasadena, California, author and teacher Julia Child graduated from Smith College in 1934. After college she worked in publicity and advertising in New York, serving during World War II with the Office of Strategic Services in Washington, D.C., Ceylon (now Sri Lanka), and China. At the end of 1948, her husband, Paul Child, was assigned to the U.S Information Service at the American Embassy in Paris, where Julia started her culinary career at the Cordon Bleu. She and her two French colleagues, Simone Beck and Louisette Bertholle, opened their joint cooking school, "L'Ecole des Trois Gourmandes," which eventually resulted in their book *Mastering the Art of French Cooking* (1961). The Childs returned to the United States, and, following a television interview at WGBH-Boston, the station asked Ms. Child to try out a series of TV cooking shows, and *The French Chef* premiered on February 11, 1963. After some 200 immensely popular programs on classical French cooking, Ms. Child branched out into contemporary cuisine with the series *Julia Child and Company, Julia Child and More Company,* and *Dinner at Julia's.* In 1984, with WGBH, she completed six one-hour teaching videocassettes, *The Way to Cook.* Her newest television ventures are as host of the *Master Chef* series for PBS, with a different well-known chef for each of the programs, the latest being the 39-part series *Baking with Julia.* Ms. Child's books include *The French Chef Cookbook, Mastering the Art of the French Cooking, Volumes I and II* (co-authored with Simone Beck), *Julia Child's Kitchen, Julia Child's Menu Cookbook,* and *Cooking with Master Chefs.* A companion book to the recent programs, also entitled *Baking with Julia,* was written by Dorie Greenspan. Julia Child has been interviewed and written about in many national publications, and has appeared on many national television shows. The recipient of numerous honorary degrees, she is an active member of the International Association of Culinary Professionals, and a co-founder of The American Institute of Wine and Food.

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Wednesday evening, June 4, 1997, at 8:00

JOHN WILLIAMS conducting

PRESIDENTS AT POPS

Summon the Heroes	Williams
Briar Rose Waltz, from *The Sleeping Beauty*	Tchaikovsky
Overture to *William Tell*	Rossini

INTERMISSION

Carnival of the Animals	Saint-Saëns

LARRY KING, narrator
STEPHEN DRURY and JUDITH GORDON, pianists

INTERMISSION

Main Title from *Star Wars*	Williams
Theme from *The Lost World*	Williams
Everything's Coming Up Roses, from *Gypsy*	Styne-Ramin

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Baldwin Piano

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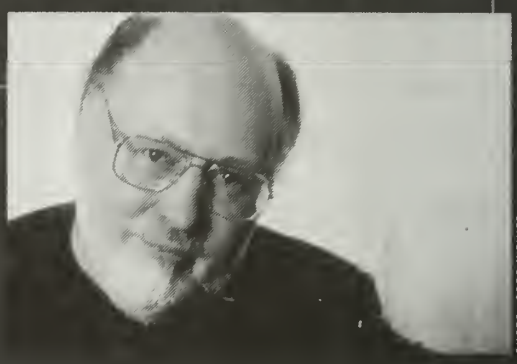


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London Symphony Orchestra

John Williams: The Five Sacred Trees
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Toru Takemitsu: Tree Line (1988)

Alan Hovhaness: Symphony No. 2,
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Tobias Picker: Old And Lost Rivers (1986)

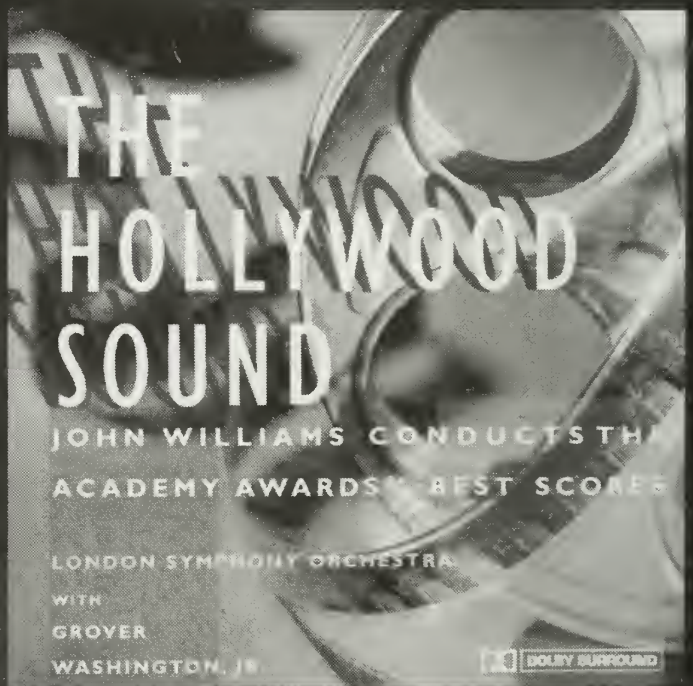
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, June 5, 1997, at 8:00

JOHN WILLIAMS conducting
TECH NIGHT AT POPS

Bugler's Dream and Olympic Fanfare	Williams
Javelin	Torke
Dance of the Blessed Spirits, from *Orfeo ed Euridice*	Gluck
Pomp and Circumstance March No. 1	Elgar

INTERMISSION

Piano Concerto No. 23 in A, K.488	Mozart
Allegro Adagio Allegro assai	

DAVID DEVEAU

INTERMISSION

Luck Be a Lady Tonight, from *Guys and Dolls*	Loesser-Ramin
Bernstein on Broadway	arr. Ramin
New York, New York, from *On the Town* Lonely Town, from *On the Town* America, from *West Side Story*	
Excerpts from *My Fair Lady*	Lerner/Loewe
Show Me—I Could Have Danced All Night	

ELLEN HARRIS

Seventy-six Trombones, from *The Music Man*	Willson-Anderson
In Praise of MIT	Wilbur, '26

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, June 6, 1997, at 8:00

JOHN WILLIAMS conducting
BABSON COLLEGE NIGHT AT POPS

Bugler's Dream and Olympic Fanfare	Williams
Javelin	Torke
Dance of the Blessed Spirits, from *Orfeo ed Euridice*	Gluck
Pomp and Circumstance March No. 1	Elgar

INTERMISSION

Piano Concerto No. 23 in A, K.488 — Mozart
Allegro
Adagio
Allegro assai
DAVID DEVEAU

INTERMISSION

The Stars and Stripes Forever — Sousa
William F. Glavin conducting

Gotta Dance—A Tribute to Jerome Robbins — arr. Ramin
Gotta Dance—Papa, Won't You Dance with Me—
Tonight Quintet—Comedy Tonight—
Small World—Rose's Turn—Sunrise, Sunset—I'm Flying

In the Wee Small Hours of the Morning	Mann/Hilliard-Mishkin
When the Saints Go Marching In	arr. May

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Baldwin Piano
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RONALD FELDMAN conducting

Overture to *Egmont*	Beethoven
Waltz from Serenade for Strings	Tchaikovsky
Finale (Allegro con fuoco) from Symphony No. 4	Tchaikovsky

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Violin Concerto No. 1 in G Minor, Opus 26 — Bruch
Prelude: Allegro moderato
Adagio
Finale: Allegro energico
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Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing In the Dark—The Continental—Change Partners—
The Carioca

A Tribute to Frank Sinatra

You Make Me Feel So Young	Myrow/Gordon-Osser
Strangers in the Night	Kaempfert/Snyder/Singleton
Chicago	Fisher-Nestico

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Amnon Levy
Gottfried Wilfinger
Aza Raykhtsaum
Si-Jing Huang
Nicole Monahan
Kelly Barr
Wendy Putnam
Joseph Conte
Robin Cook
Jason Horowitz
Chao-hua Jin
Judith Eissenberg
John Harrison
Wen-yi Shih

Second Violins
Ronald Knudsen
Ronan Lefkowitz
Susan Shipley
Alexander Romanul
Carol Lieberman
Liana Zaretsky
Susan Goldstein
Dana Ianculovici
Mowry Pearson
Lisa Lederer
Sharon Gewirtz
Jessica Stensrud

Violas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Jean Haig
Donna Jerome
Mary Ruth Ray
Daniel Rimoni
Donald Krishnaswami

Cellos
Luis Leguía
Carol Procter
Jerome Patterson
Owen Young
Andrew Pearce
Emmanuel Feldman
Jolene Kessler
Beth Pearson

Basses
Lawrence Wolfe
John Salkowski
George Calvert
Pascal Delache-Feldman
Benjamin Henderson
Anthony D'Amico
David Clark

Flutes
Renee Krimsier
Julia Scolnik

Piccolo
Iva Milch

Oboes
Mark McEwen
Kathy Lord

English Horn
Chikao Inomata

Clarinets
Thomas Martin
Kai-Yun Lu

Bass Clarinet
Gary Gorczyca

Bassoons
Richard Svoboda
Roland Small

Contrabassoon
Gregg Henegar

Horns
Daniel Katzen
Kenneth Pope
Luis Garcia
Fred Aldrich
Jane Sebring

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Steven Emery
Dana Russian
David Bamonte
Dana Oakes

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Norman Bolter
John Huling
Gabriel Langfur

Tuba
Randall Montgomery

Timpani
Timothy Genis

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, June 8, 1997, at 7:30

RONALD FELDMAN conducting

OLD TIMERS' NIGHT

Overture to *The Barber of Seville* — Rossini

Hungarian Dances Nos. 1, 5, and 6 — Brahms

Excerpts from *Carmen* — Bizet
Aragonaise—Intermezzo—The Toreadors—Gypsy Dance

INTERMISSION

The Wizard of Menlo Park — Kaska
World premiere

ALVIN EPSTEIN, narrator

INTERMISSION

Selections from *West Side Story* — Bernstein-Mason
I Feel Pretty—Maria—Something's Coming—
Tonight—One Hand, One Heart—Cool—
America

A Tribute to Frank Sinatra

You Make Me Feel So Young — Myrow/Gordon-Osser

Strangers in the Night — Kaempfert/Snyder/Singleton-Morley

Chicago — Fisher-Nestico

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

Sing-Along lyrics appear on page 28.

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Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee
Doodle dandy.
Mind the music and the step and with
the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

THIS LAND IS YOUR LAND

This land is your land, this land is my
land
From California to the New York island,
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

GOD BLESS AMERICA

by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet
home.
God bless America, my home sweet
home.

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—arranged by Richard Hayman

Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

CARNIVAL OVERTURE, OPUS 92

Antonin Dvořák (1841-1904)

In 1891, at the age of fifty, Dvořák composed a triptych of overtures conceived as a set with the title *Nature, Life, and Love*, and eventually published with separate titles and opus numbers: *In Nature's Realm, Carnival*, and *Othello*. Of the three, the *Carnival* Overture, filled with gaiety and high spirits, is by far the most frequently performed. Dvořák's concept of Nature is central to these scores. He was pantheistic enough to see Nature as the giver of life in ways both beautiful and ugly—thus leading to joy or tragedy, and he created a "Nature theme" that appears somewhere in each of the overtures.

Carnival exudes high spirits from its vigorous opening theme, the beginning of a tightly-knit exposition laid out in a harmonic plan at once logical and surprising. After the main material has been heard, the beginning of a development is suddenly cut short

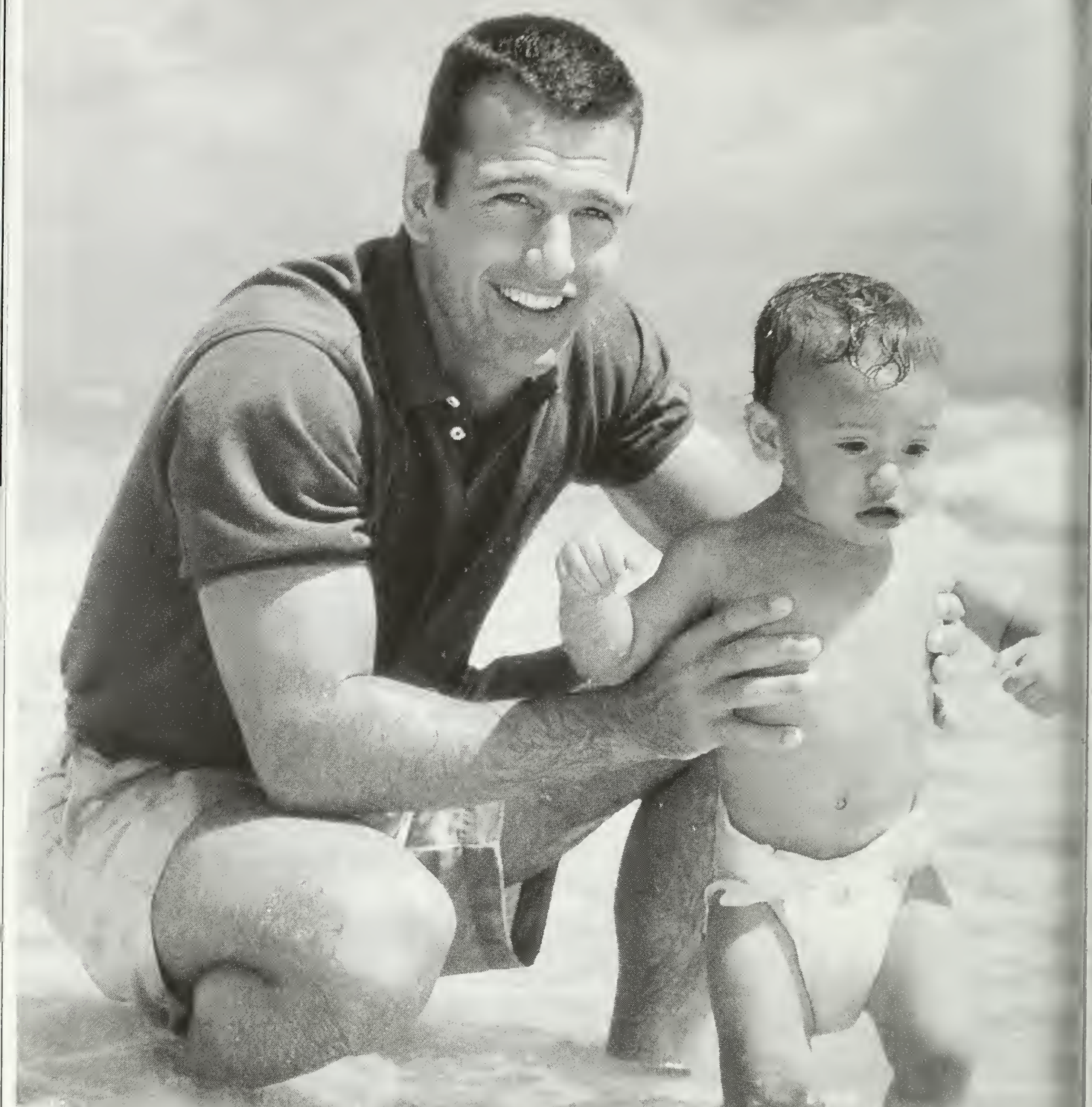
Fair Harvard

Fair Harvard! Thy sons to thy Jubilee throng,
And with blessings surrender thee o'er.
By these festival rites, from the age that is past,
To the age that is waiting before,
O relic and type of our ancestors' worth,
That has long kept their memory warm,
First flower of their wilderness! Star of the night!
Calm rising thro' change and thro' storm!

Radcliffe, We Rise to Greet Thee

Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!
All our hearts are one in singing of our love and loyalty.
We have learned to know each other in thy light, which clearly beams.
Thou has been a kindly Mother, great fulfiller of our dreams.
Radcliffe, now we rise to greet thee, Alma Mater, hail to thee!

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by unsettling diminished chords in the harp, and the energy of the opening fades away. It seems that the participant in the carnival gaiety has withdrawn momentarily to a tranquil retreat of peace and natural beauty. The peaceful interlude ends with the "normal" development of materials from the exposition, culminating in a recapitulation of tremendous élan.

JUPITER, THE BRINGER OF JOLLITY, from *THE PLANETS*, Opus 32
Gustav Holst (1874-1934)

Astrology, and the casting of horoscopes for his friends, was a "pet vice" of Gustav Holst. His orchestral suite *The Planets*, composed between 1914 and 1916, was inspired by the "astrological significance of the planets" and not necessarily by the classical deities after whom they are named. Holst insisted that there was no program music in them, no tale to tell. The subtitle of each section is intended to provide a key to the mood of each.

PETER AND THE WOLF
Sergei Prokofiev (1893-1953)

Prokofiev's affection for young people showed in a number of his compositions of the middle 1930s, particularly his musical fairy tale *Peter and the Wolf*, Opus 67. Prokofiev makes this charming story educational as well as enjoyable by conceiving it as a kind of children's guide to the orchestra. Through hearings of *Peter and the Wolf*, the listener comes to identify the various woodwinds (flute—the bird, oboe—the duck, clarinet—the cat, and bassoon—the grandfather), the horns (the wolf), kettledrums

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(the hunters), and the strings (Peter). Each has its own characteristic tune and sonority; these are skillfully interwoven as the story of the brave but rather foolhardy boy undertakes the lone capture of the wolf.

Peter and the Wolf was premiered in the United States in 1938 by the Boston Symphony Orchestra under the direction of the composer. It was given a second BSO performance the following year under Prokofiev's friend and former publisher, Serge Koussevitzky. The conductor wrote to Walt Disney, suggesting that Prokofiev's work might very well be suited to the kind of animation that the Disney studio had already provided for *Snow White*, for which the conductor expressed great admiration. The result was an animated cartoon with Prokofiev's music and narration by Sterling Holloway that spread the composer's musical tale all over the world, making it far and away the most famous of his compositions.

OVERTURE to *CANDIDE*
Leonard Bernstein (1918-90)

Candide, a musical based on Voltaire's short, satiric novel, opened on Broadway on December 1, 1956. It was regarded as a noble failure when it closed after only 73 per-

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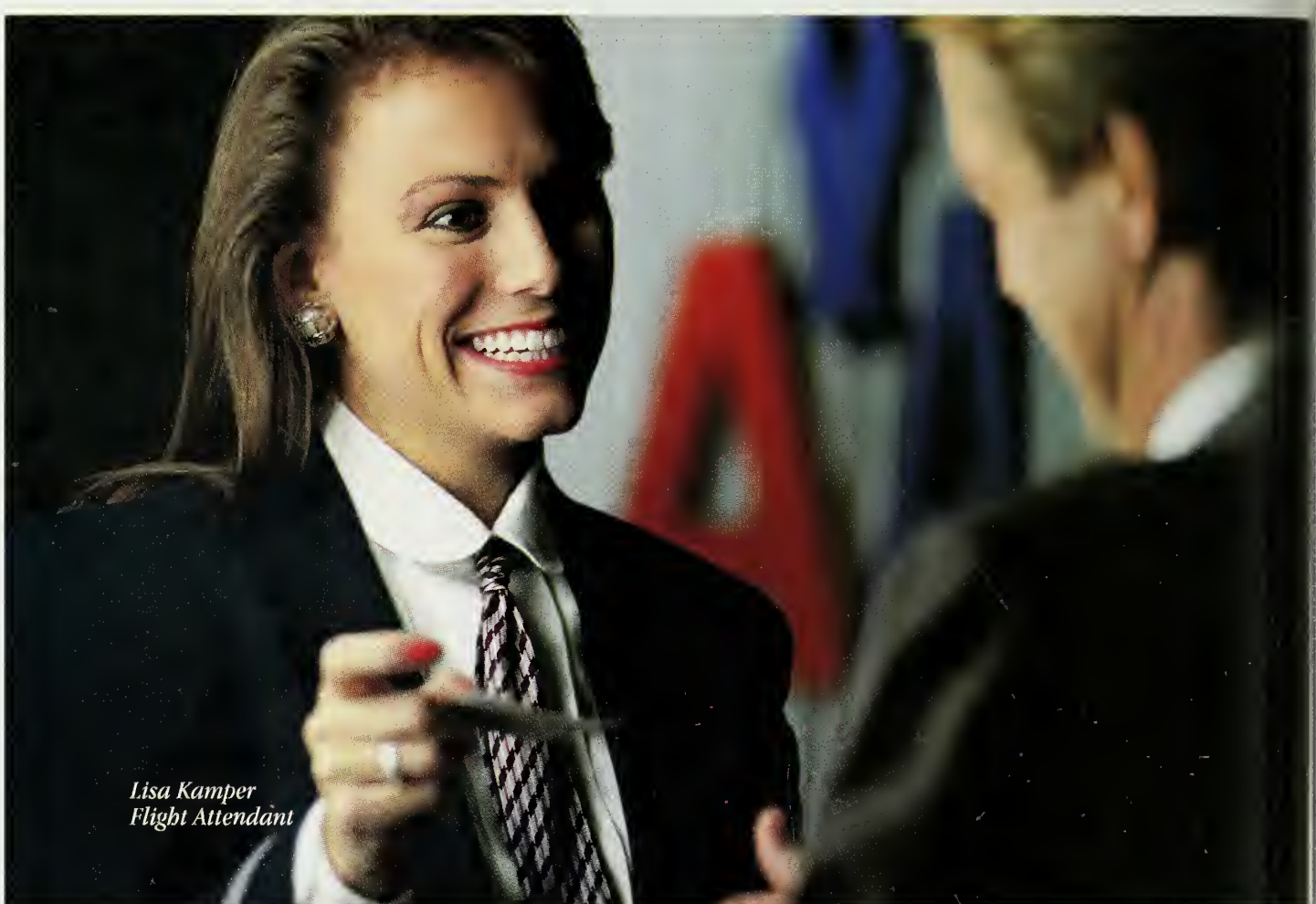
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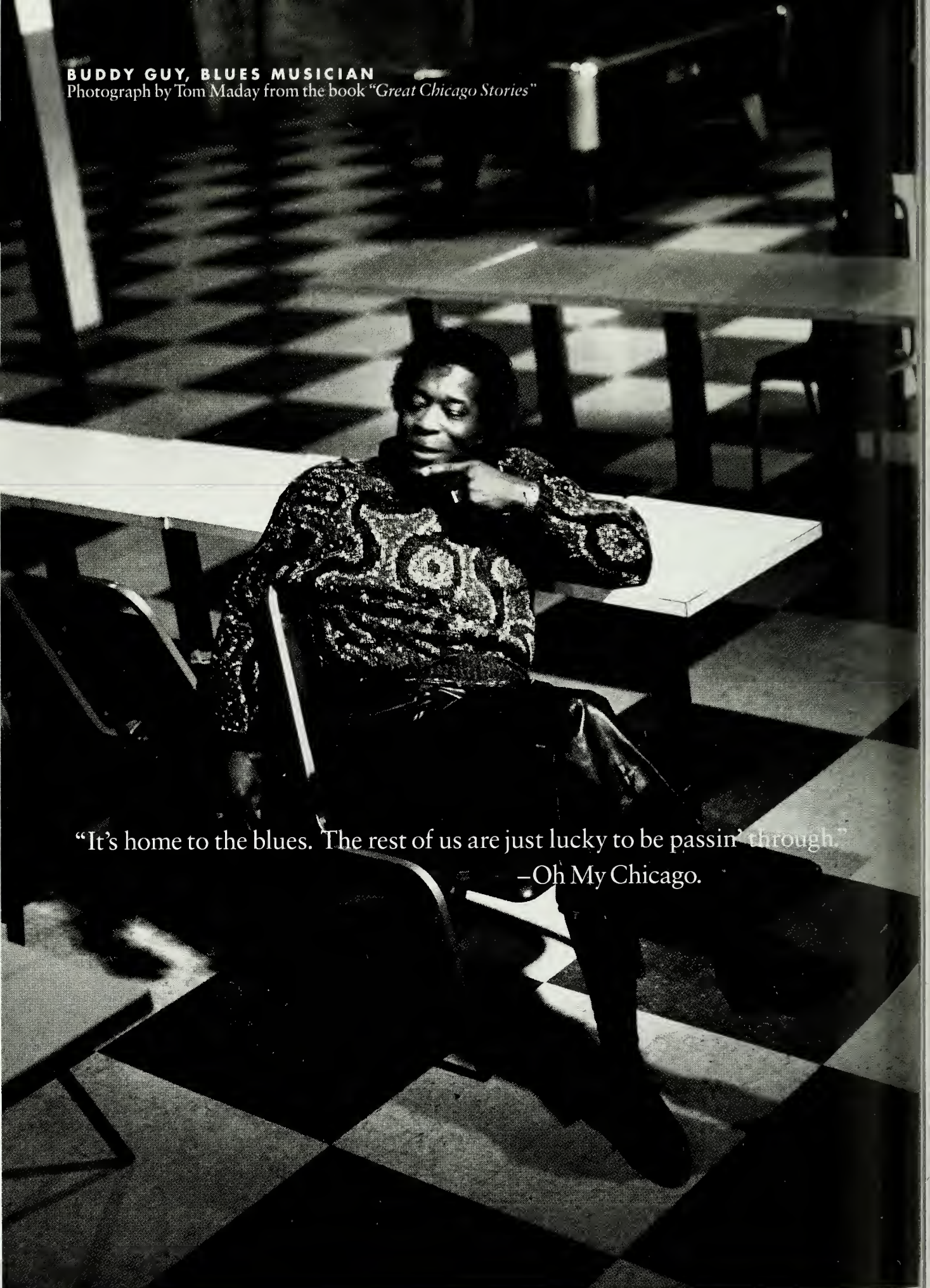
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formances; certainly there were dramatic problems with the shape of the show, but its score—preserved on an original-cast album—became an underground favorite and had much to do with the completely rewritten and restaged version two decades later. That one was a popular success. Since then, *Candide* has been elaborated to the proportions of a comic opera and has been played frequently in opera houses all over the world. Few musicals—or operas—have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily-cobbled-together potpourri of songs designated to be the hit numbers. This bright and sassy overture has remained with every version of *Candide* and quickly became a concert favorite as well.

BERNSTEIN ON BROADWAY
arr. Sid Ramin

One of the lives led by the late, multi-faceted Leonard Bernstein was as a composer for the Broadway stage, one of the most gifted and influential we've ever known. His first show, *On the Town* (1944), was also the first show for his collaborators—Betty Comden and Adolph Green for book and lyrics, and Jerome Robbins for direction and choreography. All four went on to significant careers in the theater. *On the Town* tells a simple story of three sailors stationed at the Brooklyn Naval Yard during World War II who enjoy twenty-four hours of leave in "New York, New York." It's their first visit, and they are determined to make the most of it, seeing the sights and falling in love. One of the sailors spends the day in a vain search for Miss Turnstiles, with whom he has fallen in love from a subway advertisement; he finds New York to be a "Lonely Town."

Without question *West Side Story* (1957) has firmly taken its place as one of the strongest and most innovative musicals ever composed. An adaptation of Shakespeare's *Romeo and Juliet* with a book by Arthur Laurents, lyrics by Stephen Sondheim (his first Broadway credit), direction and choreography by Robbins, and Leonard Bernstein's masterful score, it is the most musically unified and dramatic score yet composed for Broadway. The tragedy of two young people whose love crosses the boundary between two rival teen gangs, leading ultimately to death, is projected in music of extraordinary vividness and power, utilizing dance ("Mambo") and song, from the lively "America" and the eager anticipation of "Something's Comin'" to the great quintet on "Tonight"—probably the most adventurous ensemble number ever written for Broadway—and the yearning "Somewhere."

OVERTURE TO *WILLIAM TELL*
Gioachino Rossini (1792-1868)

Rossini composed his first opera at the age of eighteen; within three years he was Italy's leading opera composer, founder of a style that lasted until Verdi's maturity. His last opera was *William Tell*, composed for Paris in 1829. After that he retired from the operatic world, though he was only thirty-seven years old and had more than half his life left to live. His only compositions during that long period were two large sacred compositions and a number of small, often comic, chamber and vocal works. But in the meantime *William Tell* had established the style of the French grand opera just as the composer's earlier work, *Tancredi,* had created the conventions of Italian serious opera. The overture to *William Tell*, no doubt Rossini's best-known work, is more famous for some of its sections than for the whole: the pastoral music following the "storm" has been used countless times in animated cartoons, and the final galop, of

course, calls into our minds a certain masked man. But the overture as a whole is one of Rossini's most unusual, from its rich, quiet opening for four solo cellos to its lively and rhythmic conclusion; as was almost always the case in Rossini's work, none of the music in the overture appears in the opera itself, but it does nonetheless suggest the natural beauty of Switzerland both in sunshine and storm, and the heroic determination of William Tell and his fellow patriots.

CARNIVAL OF THE ANIMALS
Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was a child prodigy (who played all of Beethoven's piano sonatas from memory by the age of ten) with wide-ranging interests both in and out of music. His major compositions are symphonies and operas, but he also composed a substantial body of chamber music, including a group of late sonatas for solo winds with piano that prefigures the neo-classical movement of the 1920s. He also had a wry sense of humor, nowhere more apparent than in the satirical *Carnival of the Animals*, for two pianos with chamber orchestra. The work was composed in 1886 and first performed semi-privately in that year. The composer forbade publication during his lifetime (partly, no doubt, for copyright reasons, since he quotes a number of pieces by other composers), but a special note in his will removed the ban, and the piece was published in 1922. It has been a great favorite since then, either in its original form as a purely instrumental work or (as in the present performance) embellished by comic verses analogous to Saint-Saëns comic music.

The animals in question include some of the more common occupants of Noah's Ark, characterized with gestural music that almost paints their portraits—the roaring



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of the lion, the galloping horses, the jumping kangaroos, and the hee-hawing "Long-eared Characters." Some animals are depicted through satiric references to earlier music of the nineteenth century: the Tortoises dance slowly, galumphing their way through Offenbach's can-can from *Orpheus in the Underworld*—the slowest can-can on record! The Elephants attempt a dance to Berlioz's feather-light "Ballet of the Will-o'-the-wisps" from *The Damnation of Faust*—though the slow-footed animals can only dance it when played by a heavy double-bass at a fraction of the original tempo. Among the more exotic wild animals are the Pianists (whose wild cry is the kind of five-finger exercise we all suffered through in piano lessons) and even Fossils (their "dry bones" represented by the xylophone playing Saint-Saëns's own *Danse macabre*, and their music including a pair of old French folksongs and a tune from Rossini's *Barber of Seville*, as if to indicate that Saint-Saëns considered Rossini to be antediluvian!). The graceful swan is represented by one of the most famous cello solos (and one of the best-known tunes Saint-Saëns ever composed). The finale brings the entire menagerie together for a high-spirited final procession.

WRONG NOTE RAG, from *WONDERFUL TOWN*
Leonard Bernstein

Wonderful Town, based on the Fields and Chodorov comedy *My Sister Eileen*, which was in turn based on the stories of Ruth McKenney, opened in New York on February 25, 1953, to extraordinary acclaim. Rosalind Russell, in her only Broadway appearance, played Ruth, the older and wiser of two Ohio sisters who have come to New York in 1935, looking for careers. Ruth wishes to be a journalist; her charming sister Eileen wants to be in the theater. They live in a basement apartment in Greenwich Village, and the oddest characters keep showing up at all hours—largely because the woman who had just been evicted had quite a reputation. No matter what goes wrong, Eileen manages to charm everyone—including the police and a substantial detachment of the Brazilian navy. Finally both young women get the chance they desire. Just before the show's end, Ruth and Eileen sing "The Wrong Note Rag," a vaudeville routine they have known for years, and bring down the house at the nightclub where Eileen has been offered a job. Leonard Bernstein's music cleverly twists the conventions of ragtime so as to keep ending, surprisingly, in the "wrong" key until the very end of the tune.

DANCE OF THE BLESSED SPIRITS, from *ORFEO ED EURIDICE*
Christoph Willibald von Gluck (1714-87)

Gluck's most famous opera treats the mythological subject of Orpheus and Eurydice, which had attracted composers from the time of the very earliest operas. The subject was a natural one: a great singer (Orpheus) descends to the Underworld to win back his beloved wife Eurydice, convincing Pluto through the powers of his singing alone to defy the natural order and let a mortal return to the land of the living. The orchestral number known as the "Dance of the Blessed Spirits" depicts those who spend eternity in the Elysian fields, a place of tranquillity and felicity.

POMP AND CIRCUMSTANCE March No. 1 in D, Opus 39
Edward Elgar (1857-1934)

Soon after rising to national fame with his *Enigma* Variations and the oratorio *The Dream of Gerontius*, Elgar surprised many listeners by turning out a set of brilliant marches in a popular style—the last thing they expected of a composer of so "serious" a piece as the virtuosic set of orchestral variations. But Elgar knew perfectly well what

he was doing. He liked a good march, and he commented that "all the marches on the symphonic scale are so slow that people can't march to them." He set out to change that. On May 10, 1901, he declared to a young musical friend, "I've got a tune that will knock 'em flat!"—and he played her the first of his *Pomp and Circumstance* marches. He was right. When Sir Henry Wood conducted the first performance in London, "the people simply rose and yelled. I had to play it again," the conductor recalled later. But still they wouldn't let him go on with the program until he had performed it a third time. When Elgar was commissioned to write a piece for the coronation of King Edward VII, no less a personage than the King himself suggested that he put words to the big tune from *Pomp and Circumstance* and insert it into the *Coronation Ode*. It is still sung that way in England, as "Land of Hope and Glory," but the original instrumental version has gone around the world as one of those great melodies that, once heard, seems always to have existed.

STARS AND STRIPES AT 100

Probably no piece of music is more closely connected in the public mind with the Boston Pops than John Philip Sousa's masterpiece, *The Stars and Stripes Forever*, the world's most famous march. Of course, Sousa composed it in the first place for his own world-famous band, and he performed it regularly until his death in 1931. He actually composed the work in his head while returning from Europe late in 1896. As he paced the deck of the steamer bringing him home, he worked out the details of the score in his imagination, with—as he recalled in his memoirs—"a mental brass band playing the march fully a hundred times during the week I was on the steamer." Not until he had polished its every detail did he set it down on paper; the manuscript bears the date "Xmas '96." *The Stars and Stripes Forever* was published the following spring and had its first performance in Philadelphia on May 14. On that occasion a local critic wrote, "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." The march quickly went around the world; sales of the sheet music earned Sousa $400,000 in his lifetime. But it also won a special place in the affections of Bostonians when, almost immediately after the work had been completed in its original form for band, an orchestral version appeared in the concerts of the "Popular Concerts" given during the summer by the Boston Symphony Orchestra (it was not for a few more years that this springtime event official bowed to the public's habit of calling the concerts by the shorter and racier name of "the Pops"). By the end of the century, Sousa's march had regularly become the final piece on the program (usually as an encore, which is how Sousa himself also programmed it), a position it has not lost in nearly one hundred years. Part of the success of Sousa's march comes from the variety in the tunes, part from the colorful scoring (including what is surely the most famous piccolo solo in the world, as well as an almost equally famous passage for trombones), and part from the performance style, in which Sousa had the featured sections stand as they play. Sousa explained to the press that the three themes of the final trio were meant to represent the three major regions of the country: the broad main theme represented the North (as far as the Midwest), the piccolo tune the South, and the trombone countermelody the entire West.

PIANO CONCERTO No. 23 in A, K.488
Wolfgang Amadè Mozart (1756-91)

This is one of three piano concertos that Mozart composed in 1786, while he was working on *The Marriage of Figaro*. The transparent melodic structure of the work is at once endearing, but Mozart's sunlight casts shadows as well, especially in the veiled passion of the slow movement which, brief though it is, contains the soul of the concerto. The rondo theme of the last movement instantly dissipates the mood of resignation with an irresistible stream of cheerful melody.

LUCK BE A LADY, from *GUYS AND DOLLS*
Frank Loesser (1910-69)

Frank Loesser's work for Broadway ranged from a musical version of the Victorian farce *Charley's Aunt* (1948) to a Pulitzer Prize-winning depiction of the business world, *How to Succeed in Business Without Really Trying* (1961). In between he turned out a lavish, music-filled quasi-opera, *The Most Happy Fella* (1956), and a brilliantly inventive show based on Damon Runyan's stories of Broadway low-lifes, *Guys and Dolls* (1950), his biggest hit. "Luck Be a Lady" occurs at a dramatic high point of *Guys and Dolls*. A roll of the dice will determine which way the plot turns; Sky Masterson intones this rhythmic entreaty to his dice before making the crucial throw. When the song is performed in the show, it is followed by an immediate blackout, so the audience does not learn at once how the game turns out. Robert Alda sang "Luck Be a Lady" in the Broadway production, and Frank Sinatra performed it in the film version.

SELECTIONS from *MY FAIR LADY*
Frederick Loewe (1901-87)

George Bernard Shaw's brilliant but talkative and waspish comedies would seem to be unlikely subjects for musicalization, but *Pygmalion* was turned into one of the triumphs of the American musical theater by Harvard-educated lyricist Alan Jay Lerner and the Berlin-born composer Frederick Loewe. The team had already produced *Brigadoon* (1947) and *Paint Your Wagon* (1951), but it was the 1956 production of *My Fair Lady* that was to be the epoch-making show, partly from the Shavian brilliance of dialogue and lyrics (it is often hard to tell where Shaw ends and Lerner begins), and partly from Loewe's richly varied and tuneful score.

GOTTA DANCE, A Tribute to Jerome Robbins
arranged by Sid Ramin (b.1924)

Though he is not a composer or a lyricist, Jerome Robbins has had a greater influence on the modern musical theater than all but a handful of composers and librettists. A choreographer trained in ballet, modern, Spanish, and Oriental dance, Robbins has found wonderfully imaginative new ways to introduce dance into musical shows, ways that go far beyond the high-kicking chorus lines or the generalized shuffle or buck-and-wing of so many older musicals. He has created dances that are outrageously funny and dances that are powerfully dramatic. Entire shows—notably *West Side Story*—became essentially danced theater pieces under his direction. (He has also worked extensively and with great success in the ballet.) As a retrospective in his seventieth year he produced on Broadway in the fall of 1988 a dance show made up of some of his greatest Broadway numbers. The Boston Pops tribute to Jerome Robbins draws from seven of these shows, arranged by Sid Ramin, who was himself involved in the orches-

tration of many of them, including *West Side Story*, *Gypsy*, and *A Funny Thing Happened on the Way to the Forum.*

OVERTURE to *EGMONT*, Opus 84
Ludwig van Beethoven (1770-1827)

The great German poet Goethe wrote a historical tragedy entitled *Egmont* while on a tour of Italy in 1788. It was a tribute to the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands, a historical Count Egmont who was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. Goethe sets the last scene of his play in Egmont's prison cell, where the condemned man's last heroic words before being led away to execution are: "And to save all that is dearest to you, fall joyously, as I set you an example!" Goethe's stage direction calls for the orchestra to play a "victory symphony" as the curtain falls.

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to compose the incidental music called for by Goethe (this included a number of songs and other items as well as the overture and the music at the very end). Beethoven found himself truly in tune with the dramatic subject. Perceiving the conflict between Alba and Egmont as the struggle between tyranny and liberty, he wrote an overture of terrible, dark force. Most of the overture uses no musical material from the incidental music of the play to follow, but at the end Beethoven suddenly

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quotes from the victory symphony, the very last music to be heard in the play. Coming after such somber thematic material, it arouses a powerful sense of victory.

FINALE from SYMPHONY NO. 4 in F minor, Op. 36
Peter Ilyich Tchaikovsky

Tchaikovsky composed his Symphony No. 4 in F minor, Opus 36, between May 1877 and January 19, 1878. It has long been regarded as the first of his truly mature symphonies, and perhaps his finest achievement in the genre. Following a grave personal crisis, including an ill-fated marriage, undertaken partly in the hope of concealing his homosexuality, Tchaikovsky was on the verge of attempting suicide. He was saved largely through correspondence and financial support from Nadezhda von Meck, who was devoted to music, especially that of Tchaikovsky. For fourteen years she provided him financial support with the remarkable stipulation that they were never to meet in person.

At the height of his torment and dismay with his marriage, Tchaikovsky escaped to Italy, where he spent the winter completing the Fourth Symphony, dedicated to Nadezhda von Meck. In his letters to her Tchaikovsky always referred to it as "our" symphony. Composed during an extended period of emotional upheaval, the Fourth is arguably his finest symphony, a work of rich expressive force and a more effective architecture than he ever achieved in any other symphony. He considered the work to be a "Fate" symphony in which, at the last, he finds life bearable by taking happiness from the joys of the people around him.

VIOLIN CONCERTO NO. 1 in G Minor, Opus 26
Max Bruch (1838-1920)

Max Bruch was a child prodigy who was, during his lifetime, one of the most popular and frequently performed of German composers. No choral festival in Europe or America was complete without one of his cantatas, *Frithjof*, *Odysseus*, *Achilleus*, and *The Song of the Bell* (after Schiller). He also wrote three operas, three symphonies, and countless other works. But times and tastes change, and today Bruch is remembered almost entirely by a few concertos—and especially by this first violin concerto, composed between 1864 and 1867. The first movement is a prelude, filled with an atmospheric sense of preparation. The slow movement, directly linked to the first, is wonderfully lyric. The finale is an energetic rondo alternating a lively and rhythmic idea with a soaring, singing theme that lingers in the ear. Its melodious character and skillful writing for the solo instrument have long kept the Bruch First Concerto among the most popular ever written for the violin.

LIBERTY FANFARE
John Williams (b.1932)

Ever since the soaring, fanfare-like main theme that he composed for *Star Wars* brought him to prominence, John Williams has been in demand to write more fanfares for special occasions. When the Boston Pops was invited to perform at the Fourth of July ceremony in 1986, at which the restored Statue of Liberty was unveiled and her torch relit, Mr. Williams was commissioned to write a new fanfare, to be heard 'round the world during the concert televised as part of the weekend's festivities. By their very nature, fanfares are brief and affirmative; they bring people together for a few minutes of celebration and remembrance, lifting spirits and lightening hearts.



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OVERTURE to *THE BARBER OF SEVILLE*
Gioachino Rossini

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life in Rome on December 15, 1815, as a notable fiasco, though it recovered soon enough to circle the world and remain with us imperishably. One of the legends of that catastrophic opening night was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* (as the opera was originally called), threw it out, and instead used an overture that had already served him for *Aurelian in Palmira* (Milan, December 1813) and again for *Elizabeth, Queen of England* (Naples, October 1815). Actually, he probably never wrote the supposed original overture for *The Barber of Seville* (he was notoriously lazy, a fact that he cheerfully admitted). And the overtures to *Aurelian* and *Elizabeth* are not quite identical, though they are different orchestrations of the same piece. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

HUNGARIAN DANCES
Johannes Brahms (1833-97)

No "exotic" music more thoroughly captivated the attention of European musicians in the Classical and Romantic eras than the so-called "gypsy" music of Hungary. The popularity of Hungarian music intensified during the nationalistic political struggles of the 1840s, and it was highlighted by the appearance of a Hungarian violinist, Eduard Reményi, whose manner of playing was influenced by the verve and freedom of the gypsy violin style. In 1852 Reményi took as his accompanist a nineteen-year-old pianist from Hamburg named Johannes Brahms. They toured successfully for some time, and Brahms retained ever afterwards a fondness for the Hungarian musical idiom. In 1869 he published his first set of Hungarian Dances, arrangements for piano duet of characteristic *Magyar* tunes. These instantly made him famous among a wide audience at just the time that his *German Requiem* attracted the attention of connoisseurs of the most serious music. Eleven years later he composed a second set of Hungarian Dances. The twenty-one compositions in all show bold contrasts of mood between the poignant, rhythmically free tunes in slower tempos and the fiery dash of the faster ones, a marked characteristic of this Hungarian style.

EXCERPTS from *CARMEN*
Georges Bizet (1837-75)

For all that *Carmen* is now very near the top of the list of the world's most popular operas—and deservedly so—the opera started life with serious doubts as to whether it would last. Composed for the Opéra Comique, a theater that catered to middle-class family audiences, which expected rather light entertainment and heroines of unimpeachable morals, *Carmen* challenged the opening night crowd on every point. It was a serious story ending in the death of the title character—who was more than willing to take part in smuggling and to use her charms to her own advantage—at the hands of a former lover. Bizet had put his all into this last work and died only three months after the opera's opening, too soon to know that he had composed an imperishable masterpiece, filled with the kinds of melodies that, once heard, never leave the memory. And it is a masterpiece of orchestral color and power. Whether performed in its original version, as an *opéra comique* (with spoken dialogue—as Bizet conceived it),

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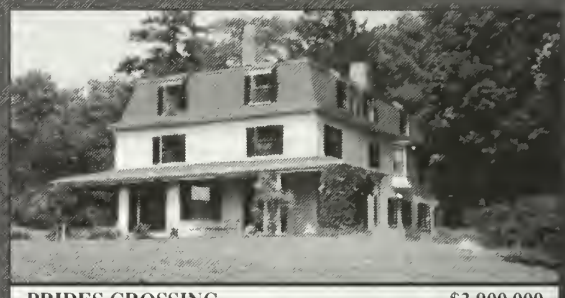
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or in the posthumous revision by the composer's pupil Guiraud (the way it has been most often heard until recently), *Carmen* has never ceased to entrance.

THE WIZARD OF MENLO PARK

Kevin Kaska (b.1972); text by Clifford Schorer (b.1966)

This musical salute to inventor Thomas Alva Edison, the father of modern technology, is a fitting tribute on the 150th anniversary of the birth of the man who gave the world recorded music. The composer has provided the following note:

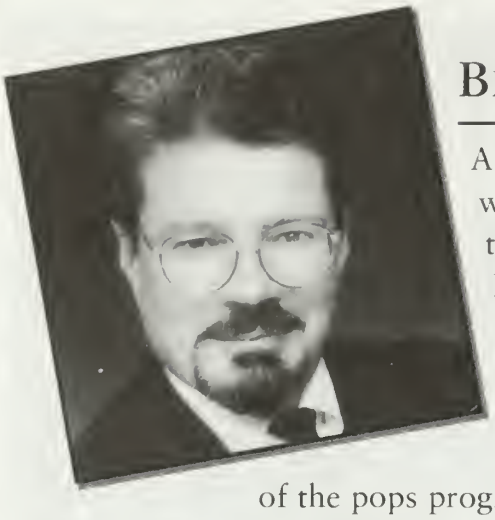
Thomas Edison was born in 1847 to a shingle-maker father and schoolteacher mother in Milan, Ohio. This most prolific inventor in American history was considered "stupid" by his teacher because he questioned everything. He attended school only three months before his mother removed him. At the age of twelve, Edison began obsessive investigations into how things work, a practice he would continue until his death on October 18, 1931, at age 84. During this time he fundamentally changed the future of the world. His major inventions include the electric light bulb, the phonograph, the motion picture projector, carbon transmitter (making telephones possible), alkaline batteries, the world's first electric power creation and distribution system, and many more. In all Edison was granted 1,093 patents; he is considered by many historians to have had a greater impact upon the course of the twentieth century than any other person. On the occasion of his death, the *New York Times* declared, "Prospero is dead. The light-bearer has gone into the darkness...ours was the wondersmith of the world."

Traversing the moods of the early twentieth century, Kevin Kaska's composition is an exploration both innovative and nostalgic. In a vivid cinematic score the narration is given a context: the tumultuous, rapidly changing culture of late-Industrial-Revolution America. During Edison's reminiscences about his Menlo Park "Idea Factory," the persistent motor rhythm of eighth-notes in the percussion section elicits memories of early assembly-line production. The narration takes the audience from the dark agricultural past into Edison's idea of the incandescent future. The eternal optimist and quintessential entrepreneur, Edison was never deterred in his American Vision.

Born and raised in Seattle, composer-arranger Kevin Kaska came to Boston to study composition. While in Boston he formed his own jazz orchestra playing the music of Stan Kenton. Mr. Kaska's compositions and arrangements have been played by a number of American orchestras, including the Boston Pops, and several big bands. He has orchestrated off-Broadway musicals and at the Boston Conservatory produced and directed his own show entitled *The Music of Andrew Lloyd Webber and Stephen Sondheim*. He is currently working on a new work commissioned by Symphony Pro Musica for its fifteenth-anniversary season (1997-98) and the arrangements for his own big band album to be released next spring.

With a particular interest in twentieth-century literature and history, Clifford J. Schorer has collaborated on several spoken-word and multimedia presentations. Also in collaboration with Kevin Kaska, Mr. Schorer has written lyrics to a Christmas song for choir and orchestra and has just completed the text adaptation of an Egyptian folk tale, *The Golden Falcon*, with symphonic accompaniment. He is currently working with an illustrator on a children's book and CD-ROM.

—Steven Ledbetter



Bruce Hangen

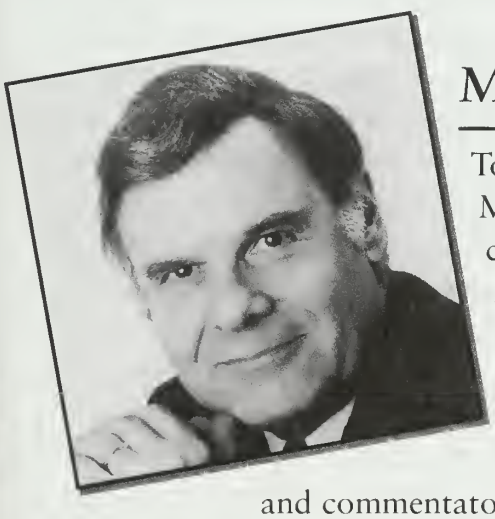
A frequent Boston Pops guest conductor, Bruce Hangen was Music Director of the Omaha Symphony Orchestra for nine seasons; in 1993-94 he became Artistic Director and Principal Conductor, a position he retained through the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events in collaboration with other performing arts organization, such as a fully-staged production of Orff's *Carmina burana*. Their 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Under Mr. Hangen's direction, the orchestra's touring program expanded as well, to include performances in more than thirty communities in four states.

Currently Artistic Director of the Portland (Maine) Opera Repertoire Theater, Bruce Hangen has appeared as guest conductor with the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras, which he has regularly conducted since 1979. His recent and future guest conducting engagements include concerts with the Great Woods Festival Orchestra, the Lake Forest Symphony, and at Ottawa's National Arts Centre Theatre, as well as a return to the New Jersey Symphony. He will serve as Associate Conductor of the Utah Symphony during the 1997-98 season. Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.



Nick Wyman

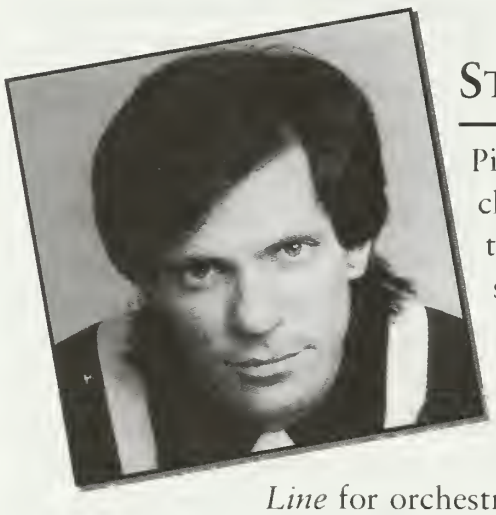
Nick Wyman is currently appearing as Thenardier, the Master of the House, in the tenth-anniversary Broadway production of *Les Misérables*. His ten other Broadway credits include the original Broadway cast of *The Phantom of the Opera*, in which he created the role of Firmin, *Musical Comedy Murders of 1940*, *Doubles*, *My Fair Lady* (as Freddy in the Rex Harrison revival), and *On the Twentieth Century*, in which he replaced Kevin Kline. Among his off-Broadway credits are *Three in the Back, Two in the Head*, *Breaking Legs*, *Once on a Summer's Day*, *Kennedy at Colonus*, and *When We Dead Awaken*. Film audiences have seen him beat up Bruce Willis in *Die Hard with a Vengeance* and in kinder, gentler form in *Planes, Trains and Automobiles, Funny Farm*, *Rude Awakening*, *Weeds*, and *Private Parts*. On television he has appeared in such mini-series as the Emmy-winning *The Murder of Mary Phagan*, *The Best of Families*, and *The Dain Curse*, and numerous commercials; for two years he played Peter Manning on *One Life to Live*. He has also performed repertory ranging from Shakespeare to Christopher Durang at such regional theaters as the Guthrie, the Goodman, Arena Stage, Hartford Stage, Pittsburgh Public Theater, Williamstown, and the Berkshire Theatre Festival. Nick Wyman is making his Boston Pops debut this evening.



Martin Bookspan

To audiences across the United States, the sound of Martin Bookspan's voice means "classical music." In constant demand both as a narrator for concert performances and as a lecturer, Mr. Bookspan has been the "Voice of the New York Philharmonic" in its radio and television broadcasts, and commentator for PBS's *Live from Lincoln Center* telecasts and NBC's *Live from Studio 8H*. His activities as host and commentator for radio and television have also included eleven seasons with the Boston Symphony Orchestra as well as chamber music broadcasts from the Spoleto Festival USA and from the Brooklyn Academy of Music. The BSO's Media Director from 1954 to 1956, Mr. Bookspan has served as music and dance critic for WABC-TV and as theater critic for WPIX-TV in New York, critic-at-large for Boston's Channel 7, and, most recently, host and moderator for the Florida Philharmonic Orchestra's "Mostly Matinee" series. A regular member of the reviewing panel for the nationally syndicated radio series *First Hearing*, he has been a contributing editor to *Video Review*, *Ovation*, and *Stereo Review* magazines, tape critic and columnist for *The New York Times*, and the author of numerous articles. He has four books to his credit: *101 Masterpieces of Music and Their Composers* (Doubleday), *Consumer Reports Reviews Classical Records* (Consumers Union), and, with Ross Yockey as co-author, biographies of Zubin Mehta (Harper and Row) and André Previn (Doubleday). Mr. Bookspan's contributions to the arts are many and varied. Now chairman of the

advisory committee for the Ann and Gordon Getty Foundation, he was previously chairman of the Association for Classical Music and consultant to Madison Square Garden for its Arts in the Garden series. In addition, he has served the National Endowment for the Arts as a member of various panels and has been a member of the Music Advisory Panel of the United States Information Agency and a consultant to the Arts Program of the Rockefeller Foundation. Among Mr. Bookspan's many honors have been the National Arts Club's Medal of Honor in 1984, a Lifetime of Service Citation by the Concerts Artists Guild in New York in 1986, and honorary degrees from the Mannes College of Music in 1991 and from Suffolk University in 1995. He served as classical music expert for the Prodigy Interactive Computer Service and is currently Billboard Moderator for the *Live from Lincoln Center* web site on the Internet. During his Harvard undergraduate years Martin Bookspan was an usher at Symphony Hall, where he heard many unforgettable performances by the Boston Symphony conducted by Serge Koussevitzky, including the world premieres of Bartók's Concerto for Orchestra and Copland's Third Symphony.



Stephen Drury

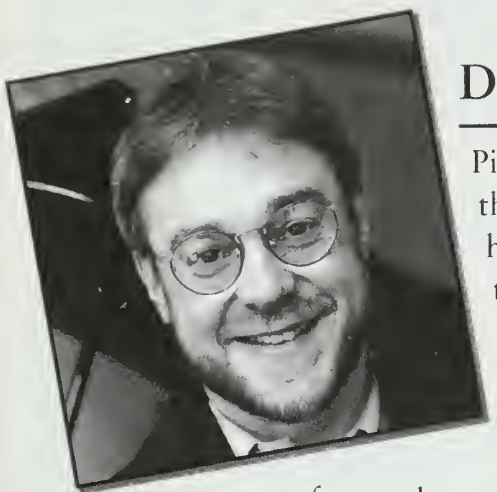
Pianist Stephen Drury has appeared as soloist with orchestras from San Diego to Bucharest and in music festivals on both sides of the Atlantic. A prizewinner in several competitions, including the Concert Artists Guild, Affiliate Artists, and Carnegie Hall/Rockefeller competitions, his repertoire stretches from Bach, Mozart, and Liszt to the music of today. He has directed the world premiere of George Russell's *Time Line* for orchestra, chorus, jazz band, and soloists; premiered the solo part of John Cage's *1O1* with the Boston Symphony Orchestra; and gave the first performance of John Zorn's *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony. Mr. Drury has commissioned new works from John Cage, John Zorn, Terry Riley, Lee Hyla, and Chinary Ung. His recordings include music by Elliott Carter, Frederic Rzewski, John Cage, and Colin McPhee. He has appeared on many occasions with the Boston Pops, most recently in June 1994.



Judith Gordon

Pianist Judith Gordon gave her New York recital debut on the Metropolitan Museum of Art's "Introductions" series. As soloist, she has been heard recently in Mozart concertos with the Pro Arte Chamber Orchestra with Gunther Schuller conducting, and with Keith Lockhart conducting the Boston Pops. In chamber music, she has worked with the Lydian String Quartet, the Diaz Trio, Rose Mary Harbison, Cynthia Phelps, Marcus Thompson, Scott Yoo, and many other distinguished artists. She is a member of the percussion-based group Essential Music and has performed as a guest artist with Boston Musica Viva and Collage New Music. Ms. Gordon's recordings

include John Harbison's Piano Sonata (for Archetype), works by John Cage and William Russell (Mode), recital programs with violist Cynthia Phelps and with clarinetist Jonathan Cohler, and Beethoven's Triple Concerto with the principal players and orchestra of the Orquesta Sinfonica de Castilla y Leon. Ms. Gordon was named "Musician of the Year" in the *Boston Globe*'s "Best of 1996 Classical." She has made several Boston Pops appearances, most recently in July 1995.



David Deveau

Pianist David Deveau has established himself as one of this country's most distinguished pianists, equally at home in recital, orchestral, and chamber music literature. A prize-winner in the 1978 Concert Artists Guild competition and recipient of a National Endowment for the Arts Solo Recitalist Award, Mr. Deveau made his critically acclaimed formal New York debut at Alice Tully Hall in 1982 and has since gone on to perform solo and chamber concerts throughout the United States. Since making his orchestral debut in 1976 with the Boston Pops, David Deveau has performed as soloist with major American orchestras, including the Boston Symphony, San Francisco Symphony, Minnesota Orchestra, and the symphony orchestras of Pittsburgh, St. Louis, and Houston. Locally he has appeared with the Handel and Haydn Society, Pro Arte Chamber Orchestra, Boston Philharmonic, Civic Symphony of Boston, New England Conservatory Orchestra, and most of the metropolitan orchestras as well. He has been soloist with Boston Pops on numerous occasions, most recently in 1994 under John Williams' direction. David Deveau's distinguished chamber music career has included appearances with members of the Juilliard, Muir, Vermeer, Mendelssohn, Orion, and Ridge string quartets and as a guest of the Boston Chamber Music Society. In 1995 he was named artistic director of the Rockport (Massachusetts) Chamber Music Festival, an annual sixteen-concert series in June and July. Much in demand at summer festivals, Mr. Deveau has performed at Tanglewood, the Seattle Chamber Music Festival, the Marblehead (Massachusetts) Summer Festival, and Montana Music Festival, among others. From 1981 to 1988 he was pianist and artistic director of the Beacon Chamber Soloists, a highly acclaimed touring piano quartet; in 1995 he founded SONOS, a new piano quartet with Bayla Keyes, violin, Marcus Thompson, viola, and Andres Diaz, cello. Although best-known as an interpreter of the German classical and romantic repertory, Mr. Deveau has also presented premieres of music by such contemporary composers as John Harbison, Ellen Zwilich, Richard Cornell, and Roberto Sierra, among many others. Born in Concord, Massachusetts, David Deveau is a graduate of the New England Conservatory and the Juilliard School; he also studied at L'Academie Internationale de Musique: Maurice Ravel in France. Currently Senior Lecturer in Music at the Massachusetts Institute of Technology, Mr. Deveau has previously served on the piano faculties of Carnegie Mellon University, the Boston Conservatory, and NEC Preparatory School. In 1996 he was invited to join the piano faculty of Boston University. Mr. Deveau records for the Centaur and EcoClassics labels, and is currently recording the complete Beethoven sonatas for violin and piano with violinist Andres Cardenes.



Ellen Harris

Currently Class of 1949 Professor of Music at the Massachusetts Institute of Technology, Ellen T. Harris has also performed as a soprano soloist in diverse repertoire ranging from early opera to the national anthem at Fenway Park. Professor Harris, who holds degrees from Brown University and the University of Chicago, is the author of the books *Handel and the Pastoral Tradition* and *Henry Purcell's 'Dido and Aeneas'* and editor of a thirteen-volume critical facsimile edition of Handel's opera librettos. Her articles and reviews concerning Baroque opera and vocal performance practice have appeared in numerous publications, including *The New York Times* and *Journal of the American Musicological Society*. Articles on censorship in the arts and arts education have appeared in *The Chronicle of Higher Education* and *The Aspen Institute Quarterly*. From 1989 to 1996 Professor Harris served as Associate Provost for the Arts at MIT. She formerly taught at Columbia University and the University of Chicago, where she was chairman of the department of music. An Overseer of the Boston Symphony Orchestra and Boston Lyric Opera, she is past-President of the American Handel Society. For the 1995-96 academic year she was a Fellow at the Mary Ingraham Bunting Institute of Radcliffe College at Harvard University. She is making her Boston Pops debut this evening.



Ronald Feldman

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. He continues to conduct Boston Pops concerts on a regular basis. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as guest conductor with the Rochester Philharmonic, the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



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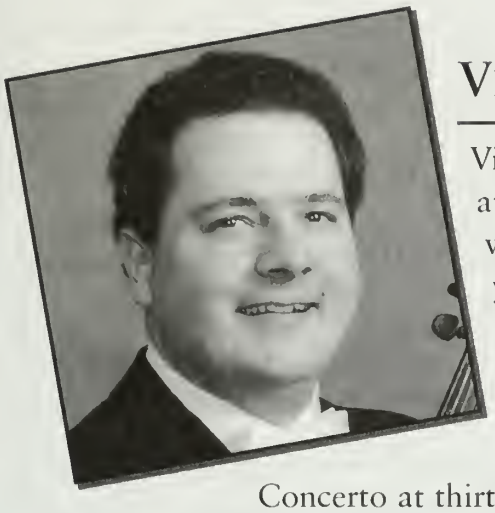
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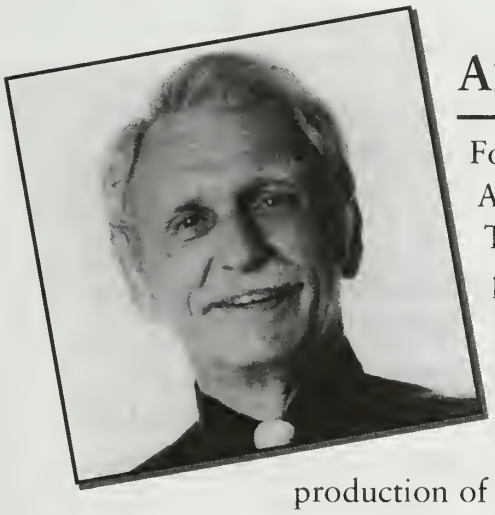
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Victor Romanul

Violinist Victor Romanul joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. His recent activities have included the world premiere of the violin concerto by John Clement Adams, as well as numerous chamber music concerts and solo recitals.



Alvin Epstein

Former Artistic Director of the Guthrie Theater and Associate Director of Robert Brustein's Yale Repertory Theatre, Alvin Epstein has staged more than twenty productions (five at the American Repertory Theatre) and performed in more than one hundred (forty-two at the A.R.T.), most recently in *Man & Super man* and in the title roles of *The Cabinet of Dr. Caligari* and *Tartuffe*; as the Old Man in the world premiere production of Joseph Chaikin and Sam Shepard's *When the World Was Green (A Chef's Fable),* also presented at the Olympic Arts Festival in Atlanta and the Signature Theatre in New York; in the three Beckett plays *Eh Joe*, *Ghost Trio*, and *Nacht und Träume*; as the Streetsinger in *The Threepenny Opera*; as the King of France in *Henry V*; as Estragon in *Waiting for Godot*; in *An Evening of Beckett: Krapp's Last Tape* and *Ohio Impromptu*; and in the title role of Shakespeare's *Henry IV, parts 1 & 2*. Mr. Epstein's Broadway performances include his debut with Marcel Marceau; the Fool in Orson Welles' *King Lear*; and Mr. Peachum in the 1989 revival of *The Threepenny Opera*. Mr. Epstein received the Brandeis Creative Arts Award, an Obie in 1968 for *Dynamite Tonight!*, the 1994 Torch of Hope Award, and, in 1996, the Elliot Norton Award for Sustained Excellence. He also teaches acting at the A.R.T. Institute for Advanced Theatre Training.



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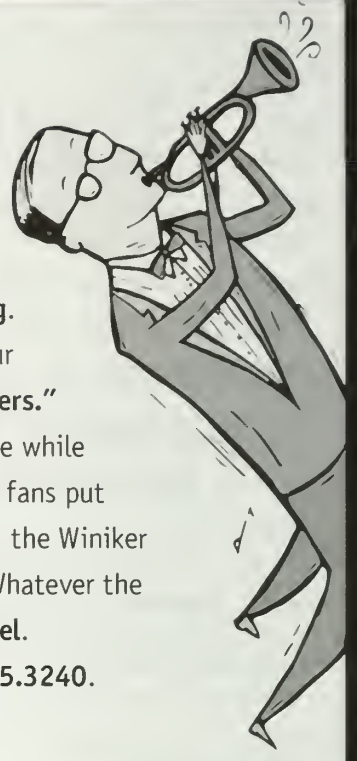
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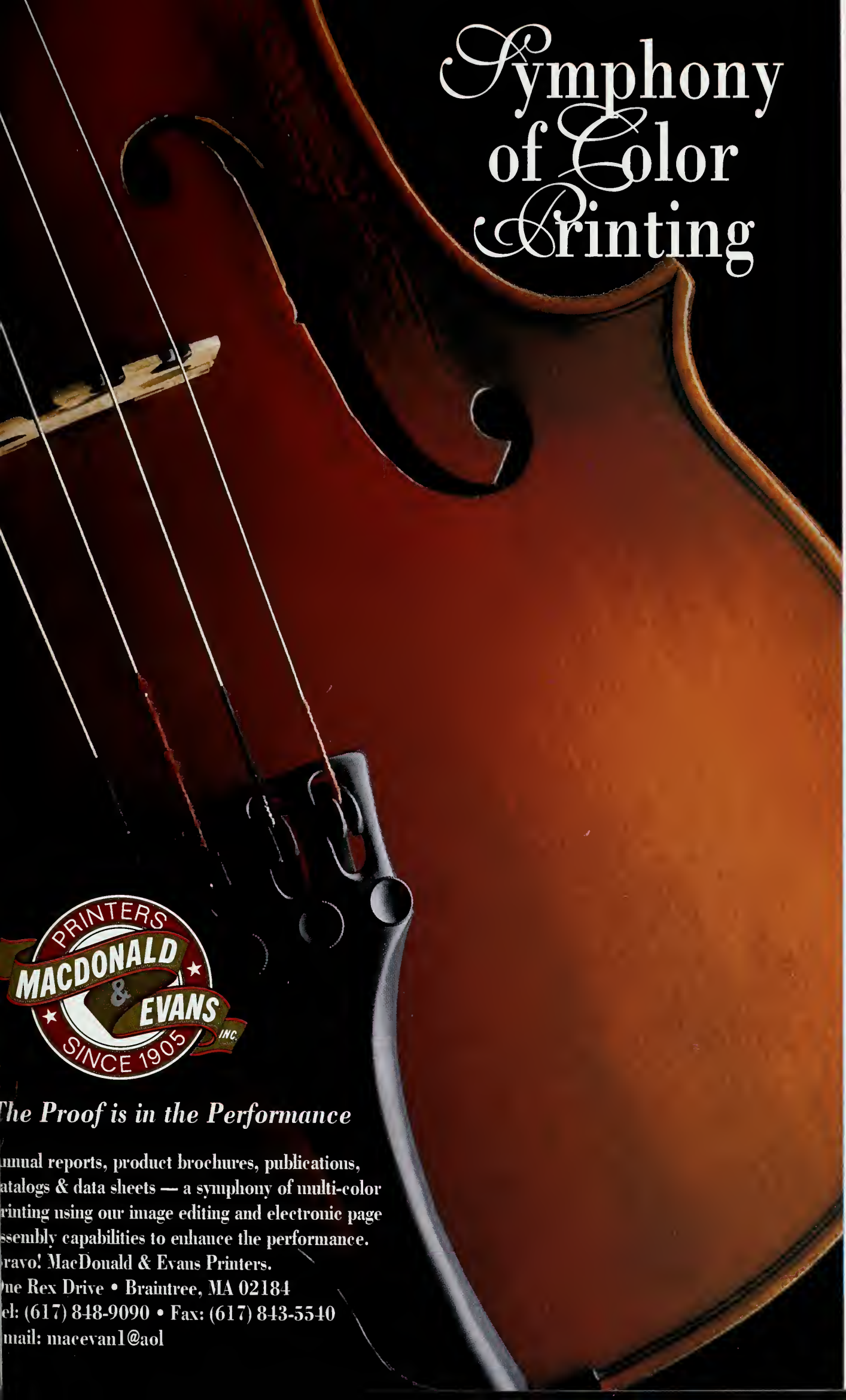
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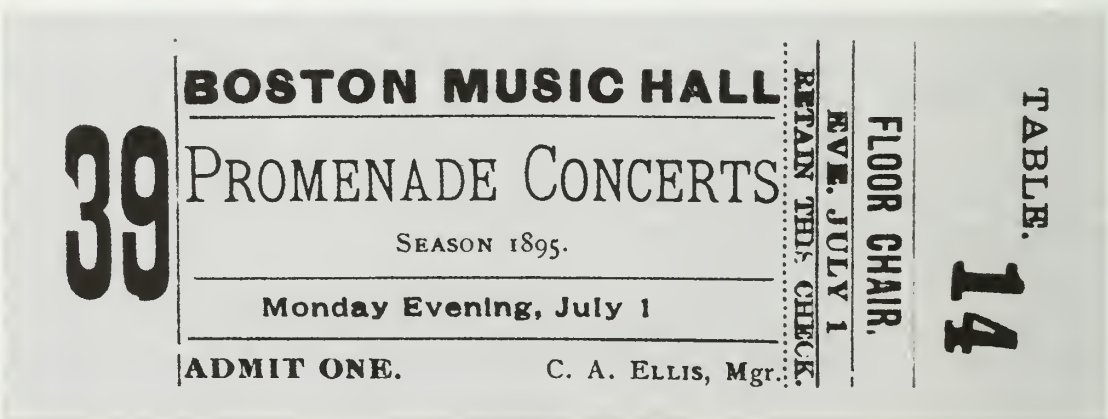
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The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson

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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made sixteen television shows, including twelve new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; made his Carnegie Hall debut with the Boston Pops Orchestra; and released to great acclaim *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, the first recording of a four-year, six-album contract with RCA Victor. This month he makes his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Mr. Lockhart's second album with the Pops, *American Visions*, scheduled for release on June 17, features music evocative of great American landscapes by Bernstein, Copland, Williams, Kern, Ives, and other American composers. Their third album, recorded in May, will be a collection of traditional and contemporary Celtic music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

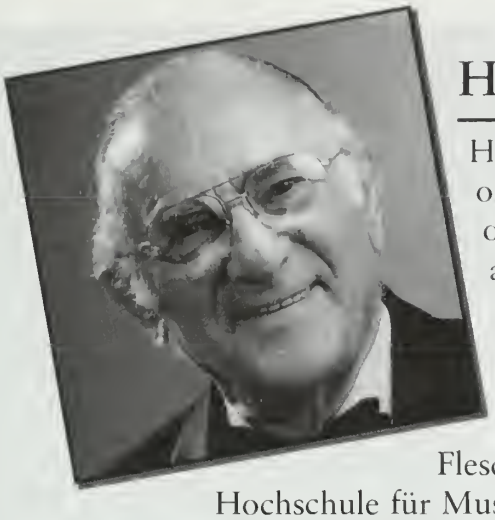
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores.*

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

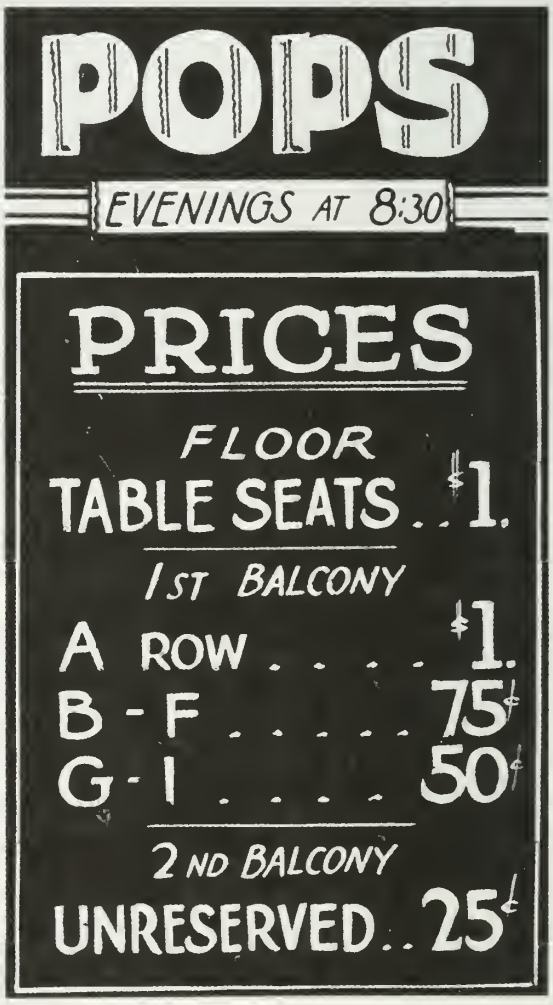
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler





Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
Conductor
Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Beranek Chair, fully funded in perpetuity
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
§Joseph Conte
§Michael Rosenbloom
§Brynn Albanese

Violas
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Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

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Joel Moerschel
*Jerome Patterson
Luis Leguía
Carol Procter
Ronald Feldman
*Jonathan Miller
*Owen Young
*Andrew Pearce

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Charles and JoAnne Dickinson Chair
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*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

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Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

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Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

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Richard Ranti
Roland Small

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Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

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Roberta and Stephen R. Weiner Chair
§Thomas Smith
Peter Chapman
§Bruce Hall

Trombones
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§Darren Acosta

Bass Trombone
Douglas Yeo

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Sarah Schuster Ericsson

Piano
Bob Winter

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Tuesday evening, June 10, 1997, at 8:00

RONALD FELDMAN conducting

Overture to *Egmont* — Beethoven

Waltz from Serenade for Strings — Tchaikovsky

Finale (Allegro con fuoco) from Symphony No. 4 — Tchaikovsky

INTERMISSION

Violin Concerto No. 1 in G Minor, Opus 26 — Bruch
Prelude: Allegro moderato
Adagio
Finale: Allegro energico
VICTOR ROMANUL

INTERMISSION

Liberty Fanfare — Williams

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing In the Dark—The Continental—Change Partners—
The Carioca

A Tribute to Frank Sinatra

You Make Me Feel So Young — Myrow/Gordon-Osser

Strangers in the Night — Kaempfert/Snyder/Singleton-Morley

Chicago — Fisher-Nestico

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Fiesta, from San Juan Capistrano
Harl McDonald
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The Housatonic at Stockbridge
Charles Ives
Buckaroo Holiday from Rodeo
Aaron Copland
Mississippi Suite
Ferde Grofe
Father of Water
Huckleberry Finn
Old Creole Days
Mardi Gras
Times Square: 1944 from On the Town
Leonard Bernstein
Savannah River Holiday
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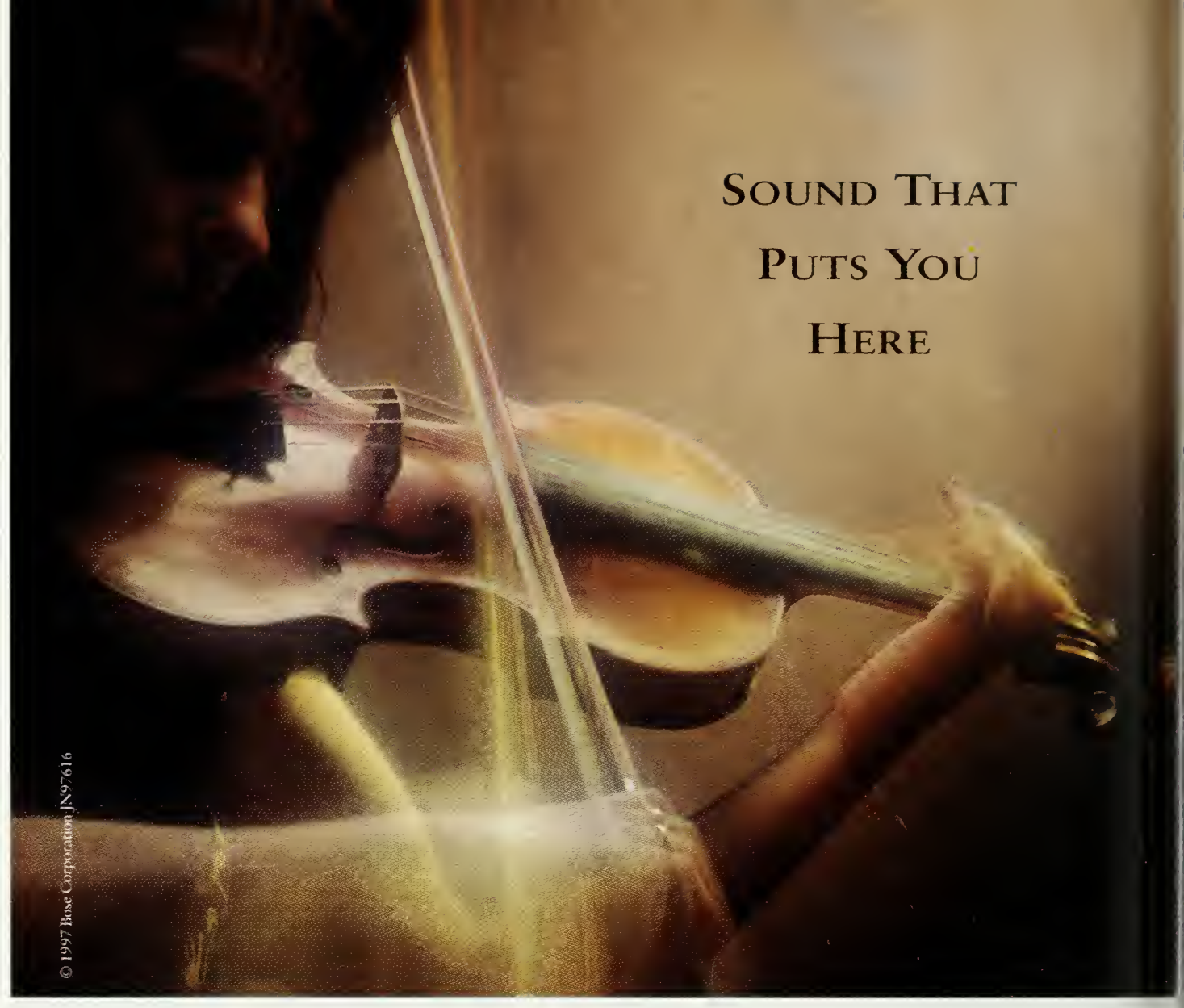
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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Wednesday evening, June 11, 1997, at 8:00

HARRY ELLIS DICKSON conducting
LIBERTY MUTUAL INSURANCE NIGHT AT POPS

American Salute (When Johnny Comes Marching Home) — Gould

Overture to *Candide* — Bernstein

Carousel Waltz — Rodgers

Shaker Hymn from *Appalachian Spring* — Copland

Hoedown from *Rodeo* — Copland

INTERMISSION

Strike Up the Band — Gershwin-Green

Rhapsody in Blue — Gershwin
JEFFREY BIEGEL, piano

INTERMISSION

Hey, Look Me Over, from *Wildcat* — Coleman-Hayman

George M. Cohan Medley — arr. Bodge
Give My Regards to Broadway—Mary's a Grand Old Name—Nellie Kelly, I Love You—You're a Grand Old Flag—You Remind Me of My Mother—Harrigan—Yankee Doodle Dandy

Leroy Anderson Favorites

Trumpeter's Lullaby

Bugler's Holiday

Memories Sing-Along — arr. Hayman
Memories—School Days—I'm Looking Over a Four-Leaf Clover—Row, Row, Row—I Want a Girl—Always—A Pretty Girl—If You Knew Susie—Deep in the Heart of Texas—God Bless America

Song lyrics appear on page 26.

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Thursday evening, June 12, 1997, at 8:00

BRUCE HANGEN conducting
NORTHEASTERN UNIVERSITY NIGHT AT POPS

National Emblem March — Bagley

American Fantasia — Herbert

Shaker Hymn from *Appalachian Spring* — Copland

American Salute (When Johnny Comes Marching Home) — Gould

INTERMISSION

Overture to *Gypsy* — Styne-Ramin

Rhapsody in Blue — Gershwin
JEFFREY BIEGEL, piano

INTERMISSION

All Hail Northeastern

Selections from *The Music Man* — Willson-Hayman
The Wells Fargo Wagon—Gary, Indiana—It's You—
Till There Was You—Marian the Librarian—Lida Rose and
Will I Ever Tell You—Seventy-Six Trombones

Those Fabulous Big Bands

Marie — Berlin-Morley

In the Mood — Garland/Miller-Osser

St. Louis Blues March — Handy/Miller-Hayman

Main Title from *Star Wars* — Williams

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, June 13, 1997, at 8:00

BRUCE HANGEN conducting
STAR-SPANGLED JUBILEE

National Emblem March	Bagley
American Fantasia	Herbert
Shaker Hymn from *Appalachian Spring*	Copland
American Salute (When Johnny Comes Marching Home)	Gould

INTERMISSION

Overture to *Gypsy*	Styne-Ramin
Rhapsody in Blue JEFFREY BIEGEL, piano	Gershwin

INTERMISSION

Selections from *The Music Man* — Willson-Hayman

The Wells Fargo Wagon—Gary, Indiana—It's You—
Till There Was You—Marian the Librarian—Lida Rose and
Will I Ever Tell You—Seventy-Six Trombones

Those Fabulous Big Bands

Marie	Berlin-Morley
In the Mood	Garland/Miller-Osser
St. Louis Blues March	Handy/Miller-Hayman

Patriotic Sing-Along — arr. Hayman

America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—Battle Hymn of the Republic

Sing-along lyrics appear on page 28.

Boston Pops scenic environment by Peter Wexler, Inc.

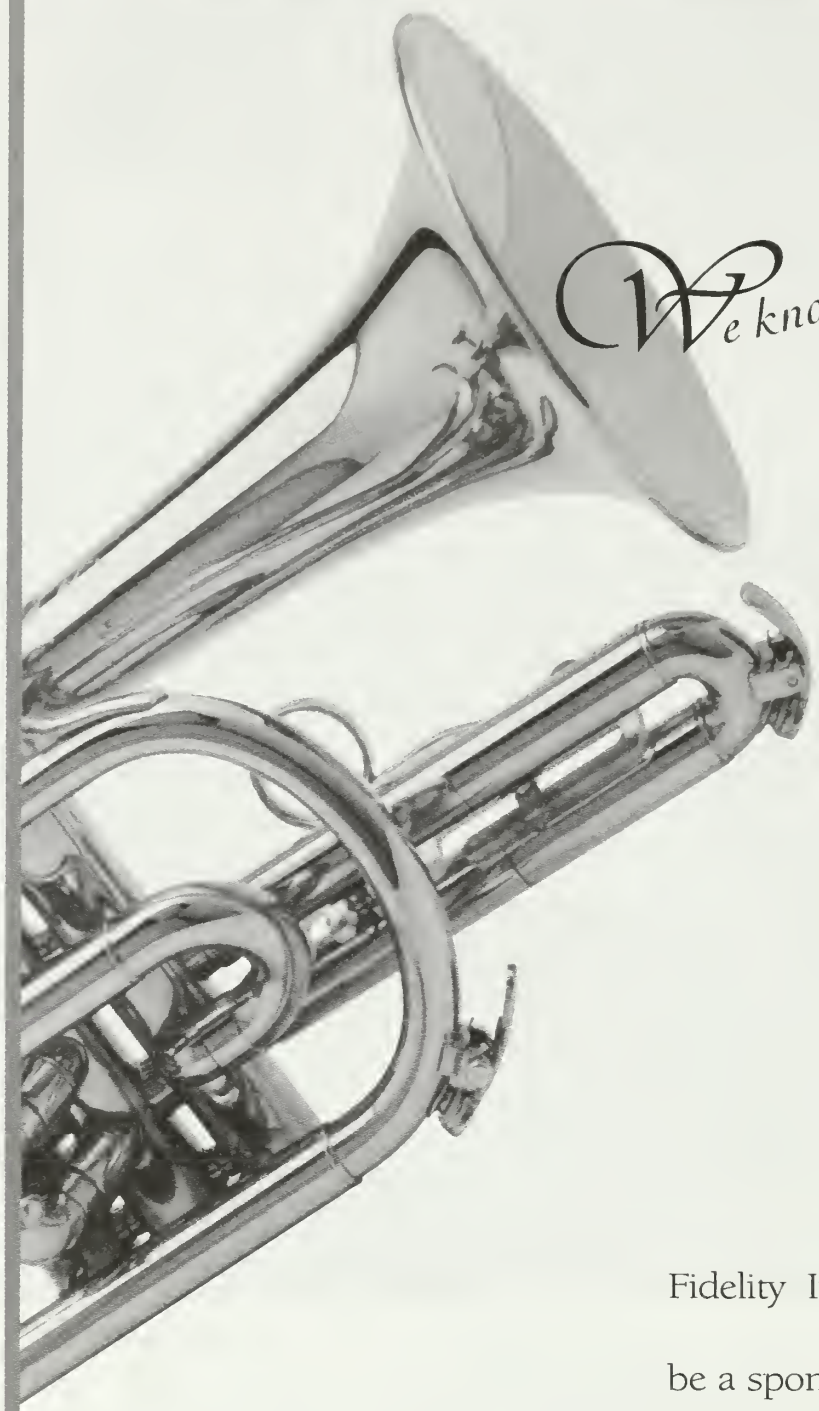
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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, June 14, 1997, at 8:00

BRUCE HANGEN conducting
STAR-SPANGLED JUBILEE

National Emblem March	Bagley
American Fantasia	Herbert
Shaker Hymn from *Appalachian Spring*	Copland
American Salute (When Johnny Comes Marching Home)	Gould

INTERMISSION

Overture to *Gypsy*	Styne-Ramin
Rhapsody in Blue JEFFREY BIEGEL, piano	Gershwin

INTERMISSION

Selections from *The Music Man* — Willson-Hayman

The Wells Fargo Wagon—Gary, Indiana—It's You—
Till There Was You—Marian the Librarian—Lida Rose and
Will I Ever Tell You—Seventy-Six Trombones

Those Fabulous Big Bands

Marie	Berlin-Morley
In the Mood	Garland/Miller-Osser
St. Louis Blues March	Handy/Miller-Hayman
Patriotic Sing-Along	arr. Hayman

America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—Battle Hymn of the Republic

Sing-along lyrics appear on page 28.

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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THE BOSTON POPS
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ORCHESTRA

KEITH LOCKHART
Conductor

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Bo Youp Hwang
Amnon Levy
Aza Raykhtsaum
Gottfried Wilfinger
Si-Jing Huang
Nicole Monahan
Kelly Barr
Wendy Putnam
Joseph Conte
Robin Cook
Jason Horowitz
Chao-hua Jin
Judith Eissenberg
John Harrison
Liana Zaretsky
Wen-yi Shih

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Ronan Lefkowitz
Susan Shipley
Alexander Romanul
Carol Lieberman
Susan Goldstein
Dana Ianculovici
Mowry Pearson
Lisa Lederer
Sharon Gewirtz
Jessica Stensrud

Violas
Robert Barnes
Michael Zaretsky
Marc Jeanneret
Jean Haig
Donna Jerome
Mary Ruth Ray
Daniel Rimoni
Donald Krishnaswami

Cellos
Luis Leguía
Carol Procter
Jerome Patterson
Owen Young
Andrew Pearce
Emmanuel Feldman
Jolene Kessler
Beth Pearson

Basses
Lawrence Wolfe
John Salkowski
George Calvert
Pascal Delache-Feldman
Benjamin Henderson
Anthony D'Amico
David Clark

Flutes
Renee Krimsier
Julia Scolnik

Piccolo
Iva Milch

Oboes
Mark McEwen
Kathy Lord

English Horn
Chikao Inomata

Clarinets
Thomas Martin
Kai-Yun Lu

Bass Clarinet
Gary Gorczyca

Bassoons
Richard Svoboda
Roland Small

Contrabassoon
Gregg Henegar

Horns
Daniel Katzen
Kenneth Pope
Luis Garcia
Fred Aldrich
Jane Sebring

Trumpets
Steven Emery
Dana Russian
David Bamonte
Dana Oakes

Trombones
Norman Bolter
Douglas Wright
Gabriel Langfur

Tuba
Randall Montgomery

Timpani
Timothy Genis

Percussion
Richard Flanagan
James Gwin
Dennis Sullivan
John Tanzer

Harp
Ann Hobson Pilot

Piano
Brad Hatfield

Librarians
Marshall Burlingame
William Shisler
Sandra Pearson

Personnel Managers
Lynn Larsen
Bruce M. Creditor,
Assistant

Stage Manager
Cleveland Morrison

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, June 15, 1997, at 7:30

RONALD FELDMAN conducting

Overture to *The Barber of Seville* — Rossini

Hungarian Dances Nos. 1, 5, and 6 — Brahms

Excerpts from *Carmen* — Bizet
Aragonaise—Intermezzo—The Toreadors—Gypsy Dance

INTERMISSION

The Wizard of Menlo Park — Kaska
ALVIN EPSTEIN, narrator

INTERMISSION

Selections from *West Side Story* — Bernstein-Mason
I Feel Pretty—Maria—Something's Coming—
Tonight—One Hand, One Heart—Cool—
America

A Tribute to Frank Sinatra

You Make Me Feel So Young — Myrow/Gordon-Osser

Chicago — Fisher-Nestico

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land—
You're a Grand Old Flag—God Bless America

Sing-along lyrics appear on page 28.

Mr. Epstein's costume courtesy of American Repertory Theatre

Boston Pops scenic environment by Peter Wexler, Inc.

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Baldwin Piano

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Memories Sing-Along

arranged by Richard Hayman

MEMORIES
by Gus Kahn and E. Van Alstyne
Memories, memories, dreams of love so true,
O'er the sea of memory I'm drifting back to you;
Childhood days, wildwood days
Among the birds and bees—
You left me alone, but still you're my own
In my beautiful memories.

SCHOOL DAYS
by Gus Edwards and Will Cobb
School days, school days,
Dear old golden rule days.
Readin' an' writin' an' 'rithmetic
Taught to the tune of a hick'ry stick.
You were my queen in calico,
I was your bashful barefoot beau;
And you wrote on my slate I love you so,
When we were a couple of kids.

I'M LOOKING OVER A FOUR-LEAF CLOVER
by Mort Dixon and Harry Woods
I'm looking over a four-leaf clover
That I overlooked before.
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining the one remaining
Is somebody I adore.
I'm looking over a four-leaf clover
That I overlooked before.
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ROW, ROW, ROW
by Jimmie Monaco and William Jerome
Row, row, row,
Way up the river he would
Row, row, row.
A hug he'd give her
Then he'd kiss her now and then,
She would tell him when,
He'd fool around and fool around
And then they'd kiss again.
And then he'd row, row, row,
A little further he would row, Oh, oh, oh, oh,
Then he'd drop both his oars, take a few more encores
And then he'd row, row, row.

I WANT A GIRL
by Harry Von Tilzer and William Dillon
I want a girl just like the girl that married dear old dad—
She was a pearl and the only girl that daddy ever had—
A good old-fashioned girl with heart so true
One who loves nobody else but you—
I want a girl just like the girl that married dear old dad.

ALWAYS
by Irving Berlin
I'll be loving you—Always
With a love that's true—Always.
When the things you've planned
Need a helping hand
I will understand—Always, always.
Days may not be fair—Always,
That's when I'll be there—Always.
Not for just an hour,
Not for just a day,
Not for just a year but—Always.
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A PRETTY GIRL
by Irving Berlin
A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night, and noon—
She will leave you and then
Come back again,
A pretty girl is just like a pretty tune.
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IF YOU KNEW SUZY
by Buddy deSylva and Joseph Meyer
If you knew Suzy, like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses, what a chassis.
We went riding, she didn't balk,
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh! what a girl.

DEEP IN THE HEART OF TEXAS
by Don Swander and June Hershey
The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas,
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.
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GOD BLESS AMERICA
by Irving Berlin
God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet home.
God bless America, my home sweet home.
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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

OVERTURE to *EGMONT*, Opus 84
Ludwig van Beethoven (1770-1827)

The great German poet Goethe wrote a historical tragedy entitled *Egmont* while on a tour of Italy in 1788. It was a tribute to the most illustrious victim of Spanish tyranny in the sixteenth-century Netherlands, a historical Count Egmont who was treacherously seized by the Duke of Alba and executed in Brussels on June 4, 1568. Goethe sets the last scene of his play in Egmont's prison cell, where the condemned man's last heroic words before being led away to execution are: "And to save all that is dearest to you, fall joyously, as I set you an example!" Goethe's stage direction calls for the orchestra to play a "victory symphony" as the curtain falls.

Some twenty years after the writing of the play, Beethoven was commissioned by the Vienna Court Theater to compose the incidental music called for by Goethe (this included a number of songs and other items as well as the overture and the music at the very end). Beethoven found himself truly in tune with the dramatic subject. Perceiving the conflict between Alba and Egmont as the struggle between tyranny and liberty, he wrote an overture of terrible, dark force. Most of the overture uses no musical material from the incidental music of the play to follow, but at the end Beethoven suddenly quotes from the victory symphony, the very last music to be heard in the play. Coming after such somber thematic material, it arouses a powerful sense of victory.

FINALE from SYMPHONY NO. 4 in F minor, Op. 36
Peter Ilyich Tchaikovsky (1840-93)

Tchaikovsky composed his Symphony No. 4 in F minor, Opus 36, between May 1877 and January 19, 1878. It has long been regarded as the first of his truly mature symphonies, and perhaps his finest achievement in the genre. Following a grave personal crisis, including an ill-fated marriage, undertaken partly in the hope of concealing his homosexuality, Tchaikovsky was on the verge of attempting suicide. He was saved largely through correspondence and financial support from Nadezhda von Meck, who was devoted to music, especially that of Tchaikovsky. For fourteen years she provided him financial support with the remarkable stipulation that they were never to meet in person.

At the height of his torment and dismay with his marriage, Tchaikovsky escaped to

AMERICA

My country 'tis of thee, sweet land
of liberty, Of thee I sing.
Land where my fathers died!
Land of the Pilgrim's pride!
From ev'ry mountain side,
Let freedom ring!

AMERICA, THE BEAUTIFUL

O beautiful for spacious skies,
For amber waves of grain.
For purple mountain majesties, above
the fruited plain.
America! America! God shed his grace
on thee,
And crown thy good with brotherhood
From sea to shining sea.

YANKEE DOODLE

Oh! Yankee Doodle came to town
a-ridin' on a pony
He stuck a feather in his hat and called
it macaroni.
Yankee Doodle keep it up, Yankee
Doodle dandy.
Mind the music and the step and with
the girls be handy.

I'M A YANKEE DOODLE DANDY

I'm a Yankee Doodle dandy, a Yankee
Doodle do or die.
A real live nephew of my Uncle Sam,
Born on the Fourth of July.
I've got a Yankee Doodle sweetheart,
she's my Yankee Doodle joy.
Yankee Doodle came to town,
a-ridin' on a pony,
I am a Yankee Doodle boy.

THIS LAND IS YOUR LAND

This land is your land, this land is my
land
From California to the New York island,
From the redwood forest to the Gulf
Stream waters;
This land was made for you and me.

Words and music by Woody Guthrie
TRO-©1956-1958-1970 Ludlow Music, Inc., New York
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YOU'RE A GRAND OLD FLAG

You're a grand old flag, you're a high
flying flag.
And forever in peace may you wave;
You're the emblem of the land I love,
The home of the free and the brave.
Ev'ry heart beats true, Under red, white,
and blue,
Where there's never a boast or brag;
But should old acquaintance be forgot,
Keep your eye on the grand old flag.

June 13 and 14 only:

BATTLE HYMN OF THE REPUBLIC

Mine eyes have seen the glory of the
coming of the Lord;
He is trampling out the vintage where
the grapes of wrath are stored;
He has loosed the fateful lightning of
his terrible swift sword:
His truth is marching on.
Glory, glory, hallelujah!
Glory, glory, hallelujah!
Glory, glory, hallelujah!
His truth is marching on.

June 15 only:

GOD BLESS AMERICA

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from
above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet
home.
God bless America, my home sweet
home.

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Italy, where he spent the winter completing the Fourth Symphony, dedicated to Nadezhda von Meck. In his letters to her Tchaikovsky always referred to it as "our" symphony. Composed during an extended period of emotional upheaval, the Fourth is arguably his finest symphony, a work of rich expressive force and a more effective architecture than he ever achieved in any other symphony. He considered the work to be a "Fate" symphony in which, at the last, he finds life bearable by taking happiness from the joys of the people around him.

VIOLIN CONCERTO NO. 1 in G Minor, Opus 26
Max Bruch (1838-1920)

Max Bruch was a child prodigy who was, during his lifetime, one of the most popular and frequently performed of German composers. No choral festival in Europe or America was complete without one of his cantatas, *Frithjof*, *Odysseus*, *Achilleus*, and *The Song of the Bell* (after Schiller). He also wrote three operas, three symphonies, and countless other works. But times and tastes change, and today Bruch is remembered almost entirely by a few concertos—and especially by this first violin concerto, composed between 1864 and 1867. The first movement is a prelude, filled with an atmospheric sense of preparation. The slow movement, directly linked to the first, is wonderfully lyric. The finale is an energetic rondo alternating a lively and rhythmic idea with a soaring, singing theme that lingers in the ear. Its melodious character and skillful writing for the solo instrument have long kept the Bruch First Concerto among the most popular ever written for the violin.

LIBERTY FANFARE
John Williams (b.1932)

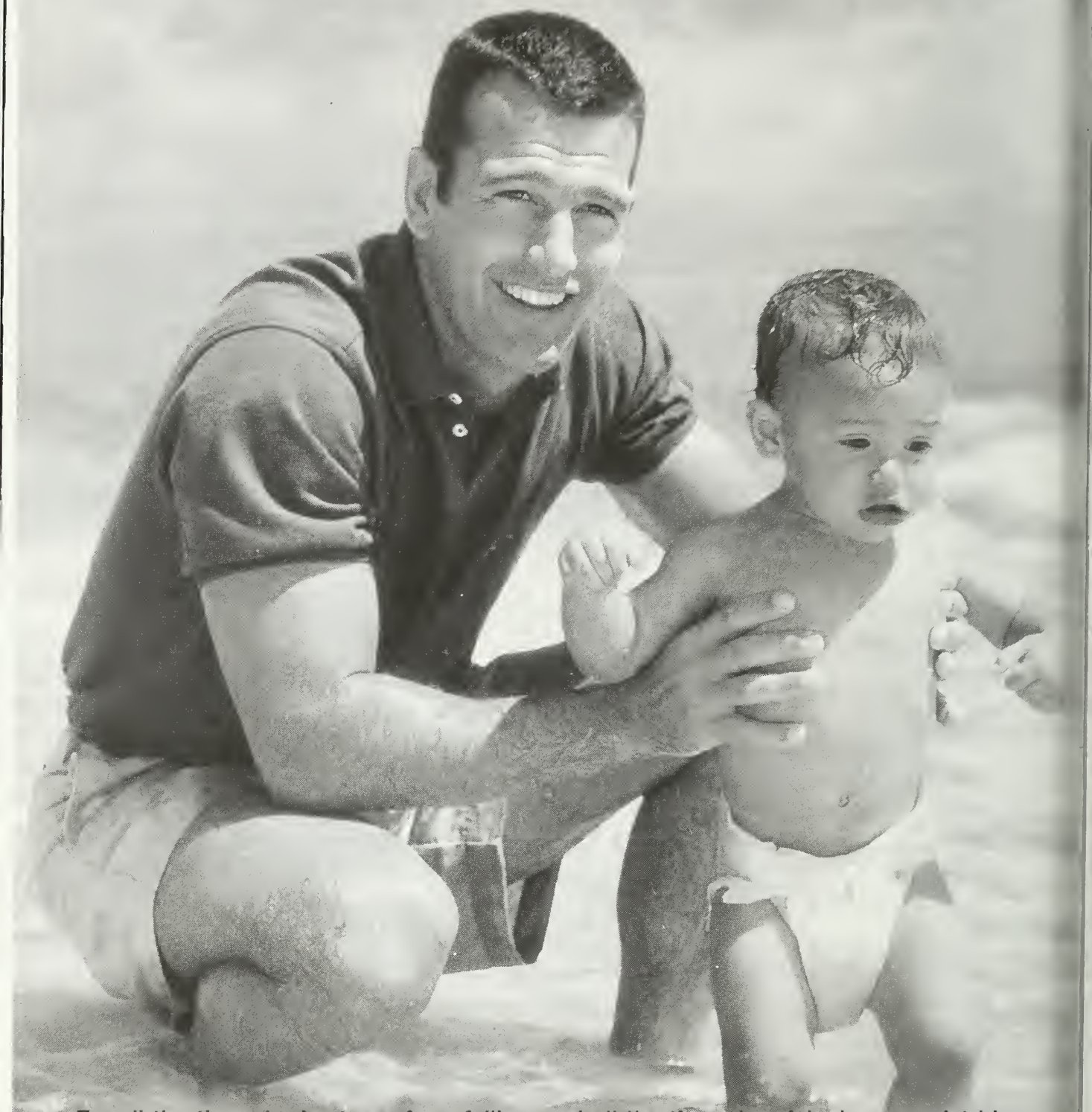
Ever since the soaring, fanfare-like main theme that he composed for *Star Wars* brought him to prominence, John Williams has been in demand to write more fanfares for special occasions. When the Boston Pops was invited to perform at the Fourth of July ceremony in 1986, at which the restored Statue of Liberty was unveiled and her torch relit, Mr. Williams was commissioned to write a new fanfare, to be heard 'round the world during the concert televised as part of the weekend's festivities. By their very nature, fanfares are brief and affirmative; they bring people together for a few minutes of celebration and remembrance, lifting spirits and lightening hearts.

DANCING WITH FRED ASTAIRE
arr. Sid Ramin

Few careers in American entertainment have matched that of the late Fred Astaire (1899-1987): vaudevillian and star of Broadway shows with his sister Adele, quintessential performer in Hollywood musicals, television personality, and–late in life–dramatic actor. But the Astaire that will always be remembered with affection and wonder is the suave, top-hatted sophisticate who seemed to embody the very concept of elegance. Composers writing songs for shows or films in which Astaire was to perform knew that they could take risks with tricky or unusual rhythms, for Astaire's superb musicianship (he was also a fine drummer) could handle anything they offered him. Sid Ramin's medley *Dancing with Fred Astaire* presents tunes from six of the dancer's many films.

No image of Fred Astaire is more firmly etched in our minds than that of the elegant gentleman in his "Top Hat, White Tie, and Tails." Irving Berlin's song of that name (from *Top Hat*) could have been Astaire's theme song. Jerome Kern's *Roberta*, in its

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original version for the stage, had a score substantially different from the one for the film version, which was partly tailored for Astaire's talents. In particular Astaire asked for a rhythmic tap number, and he demonstrated what he had in mind to the composer. Kern took that rhythmic kernel and made of it one of his best up-tempo songs, "I Won't Dance." *The Band Wagon* was first a Broadway revue (1931), then a film (1953); both versions contained the song that became the biggest hit ever produced by lyricist Howard Dietz and composer Arthur Schwartz, "Dancing in the Dark." In the film, the song formed the background score for Astaire's evocative dance with Cyd Charisse. Cole Porter's score for the Broadway musical *Gay Divorce* (1932) was Fred Astaire's first show after his sister married and retired from the stage. Critics were lukewarm, despite two great advantages: Astaire's dancing and the song "Night and Day." Two years later the same story was treated in Hollywood, retitled *The Gay Divorcee*, and with most of the Cole Porter songs dropped from the score. One of the tunes that was added was "The Continental," by Con Conrad, with lyrics by Herb Magidson; that year it became the first song to win an Academy Award. Irving Berlin wrote his last score for Fred Astaire and Ginger Rogers in the 1938 film *Carefree*, which contained the lively "Change Partners." Astaire and Rogers were paired for the first time—though not yet as the stars—in the 1933 film *Flying Down to Rio*, which boasted a score by Vincent Youmans. "The Carioca" was one of the big dance numbers in the film; Astaire was not particularly pleased with the way the number turned out, since it was produced in a very limited time, but he threw in a couple of solo bits that registered so well with the audience that he and Rogers became the inevitable team for most of the rest of the decade. "The Carioca" may thus be called the dance that launched Astaire's film career.

AMERICAN SALUTE
Morton Gould (1913-96)

Composer/conductor Morton Gould, who died last year, wrote music of an extraordinarily broad range, from ballet scores, symphonies, and concertos, to Broadway musicals and brilliant orchestral versions of American spirituals, folk songs, and patriotic ditties. The *American Salute* is one of the best known of these. It is a superbly conceived orchestral version of the song "When Johnny Comes Marching Home Again," familiar to Americans at least since the time of the Civil War. In 1943, when Gould was writing a great deal of music for radio broadcasts, he suggested that the familiar tune would make a suitable basis for an orchestral version that could be broadcast to arouse patriotic sentiments in the midst of the Second World War. The network brass agreed with his idea, and he sat down and composed the score in a single night. A crew of copyists was at hand to prepare the parts for the orchestra as soon as a page was completed. *American Salute* was heard nationally on the radio the very next night and has remained firmly in the light classical repertory ever since.

OVERTURE to *CANDIDE*
Leonard Bernstein (1918-90)

Candide, a musical based on Voltaire's short, satiric novel, opened on Broadway on December 1, 1956. It was regarded as a noble failure when it closed after only 73 performances; certainly there were dramatic problems with the shape of the show, but its score—preserved on an original-cast album—became an underground favorite and had much to do with the completely rewritten and restaged version two decades later. That one was a popular success. Since then, *Candide* has been elaborated to the proportions

of a comic opera and has been played frequently in opera houses all over the world. Few musicals—or operas—have ever successfully combined so wide a range of styles, such witty parodies, and such sheer technical brilliance. The show even boasted a real overture that was something other than the hastily-cobbled-together potpourri of songs designated to be the hit numbers. This bright and sassy overture has remained with every version of *Candide* and quickly became a concert favorite as well.

CAROUSEL WALTZ
Richard Rodgers (1902-79)

In addition to being one of the cornerstones of the American musical theater, *Carousel*, the second show produced by the team of Richard Rodgers and Oscar Hammerstein II, is a model of the imaginative adaptation and transmutation of a spoken play into a musical one. In addition to Americanizing Ferenc Molnar's dramatic fantasy *Liliom* by moving the scene from Budapest to the coast of Maine, Rodgers and Hammerstein created musical scenes that provide plot exposition and character development often more effectively than the original play did. A case in point is the opening scene. Molnar's play begins with a spoken scene showing the young Julie's interest in the handsome

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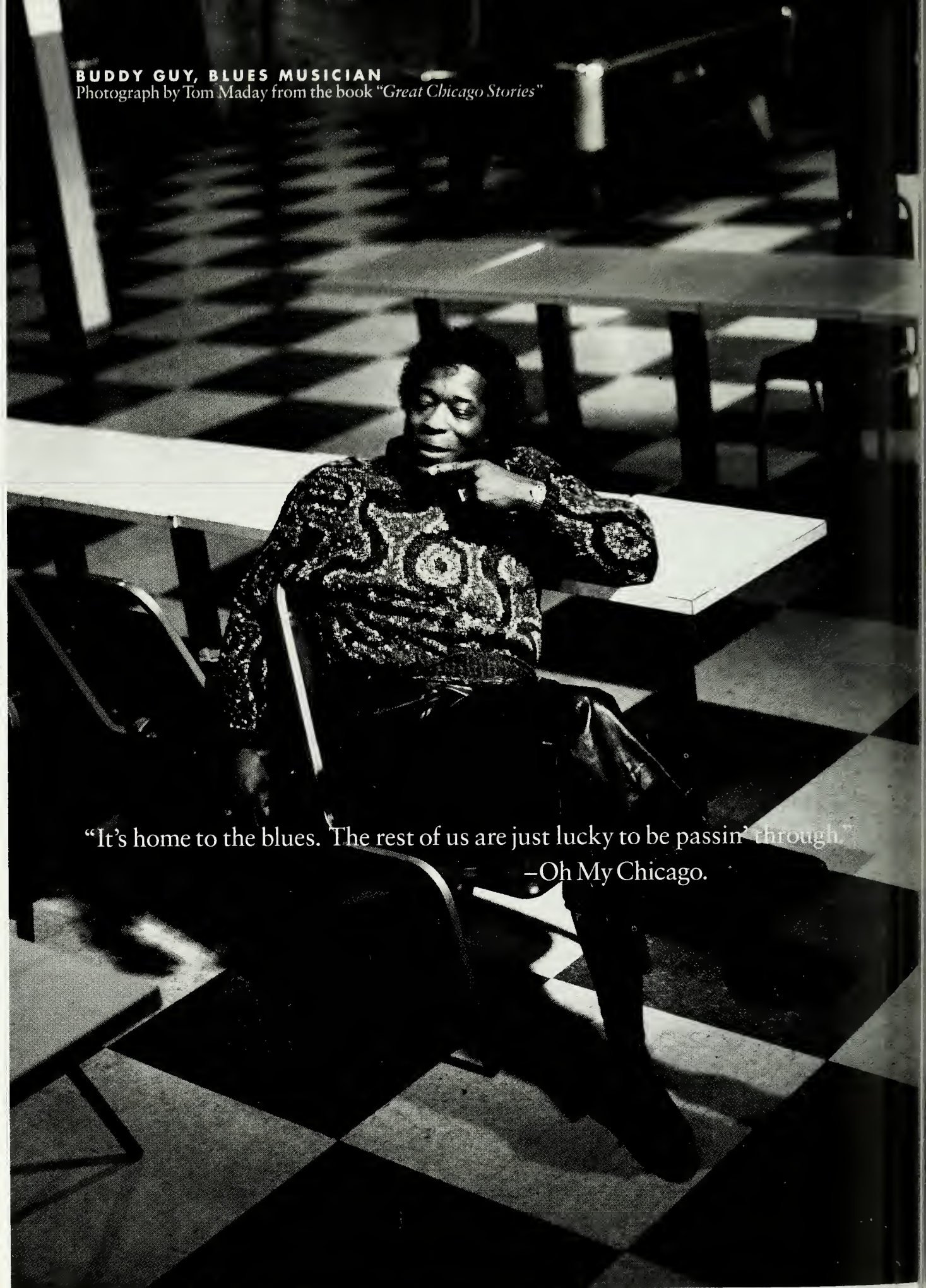
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ne'er-do-well carousel barker Liliom and the jealousy of the older woman who owns the carousel and considers Liliom her own property. The musical version conveys the same information without using a single word, spoken or sung, by means of a lilting suite of waltzes in place of an overture, during which we see Billy Bigelow (Liliom) help Julie Jordan onto the carousel, her obvious infatuation with him, and the reaction of the proprietress.

SHAKER HYMN from *APPALACHIAN SPRING*
Aaron Copland (1900-90)

Aaron Copland was a vital and important figure in American music, first of all for his own works, which have helped create a musical image of what it is to be an American. He was also an influential teacher during his decades as director of the composition program at Tanglewood, where he inspired at least two generations of younger composers. Over the years Copland wrote many different kinds of music, vocal or instrumental, abstract or programmatic, for chamber ensemble or for full orchestra. Among his most beloved compositions is the ballet score *Appalachian Spring*, composed for Martha Graham in 1943-44. The ballet offers a simple narrative of life in the Appalachian frontier early in the 19th century. The last section of the score consists of a set of variations on the Shaker hymn "Simple Gifts," which, both in its text and its music, characterizes the sturdy simplicity of the pioneers who built their home in the wilderness.

HOEDOWN from *RODEO*
Aaron Copland

Copland composed his ballet score *Rodeo* for Agnes de Mille, who choreographed the work and danced the principal role of the Cowgirl at the premiere in 1942. The plot of the ballet is a simple one, involving the tomboyish cowgirl's attempts—eventually successful—to attract the attention of the head wrangler. Copland's score quotes actual cowboy songs, treating the situations with warm good humor, and his "Hoedown" suggests the sounds of country fiddling and a rip-roaring good time.

RHAPSODY IN BLUE
George Gershwin (1898-1937)

Gershwin agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music (this was at a time when most "cultured" people, often revealing overtly racist attitudes, still questioned whether jazz was even music). Gershwin promptly forgot about his vague promise to Whiteman in the hustle of finishing a show called *Sweet Little Devil*. A newspaper article about the forthcoming Aeolian Hall concert reminded him with a jolt in early January, as he was boarding a train for Boston for the show's out-of-town tryout. He later recalled that it was on the train "with it steely rhythms, its rattle-y bang," that the overall shape of the Rhapsody came to him, and by the time he had reached Boston he could imagine what the work would be like: "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness." The Rhapsody was scored by Whiteman's arranger Ferde Grofé (Gershwin had not yet learned how to orchestrate). Coming at the end of a long and rather dull concert, it created a sensation. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than



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the Broadway stage, and eventually led to such other large works as the Concerto in F, *An American in Paris*, and especially *Porgy and Bess*.

At this week's Boston Pops concerts Jeffrey Biegel is performing a version of Rhapsody in Blue *restored to the composer's original manuscript by Alicia Zizzo, who has provided the following:*

My purpose in this research and reconstruction was to finally resolve the disparity between the masterful Concerto in F (1925) and the *Rhapsody in Blue*, composed only ten months earlier, and considered an inferior work by Gershwin's critics. The Rhapsody has defined George Gershwin for the past seventy years and has been improvised upon, imitated, often misinterpreted, but never taken very seriously. *The New Grove Dictionary* finds his pieces "structurally defective. . . and separated by abrupt pauses." What makes this devastating critique so tragic is the fact that Gershwin's judges have been condemning flawed editing, not flawed composing.

The editors at Harms, Gershwin's publisher in 1924, were classically trained in the nineteenth-century European tradition of Tchaikovsky and Rachmaninoff. They didn't understand his unique American style nor did they respect his lack of conservatory training, so they determined to alter the Rhapsody. Considering it too long, they deleted over sixty measures in the piano solo part, but only four in the orchestra (an unanswered mystery!). It became fragmented and truncated. Melodies "separated by abrupt pauses" did not exist in Gershwin's manuscript. The editors cut connecting thematic material in half, altered verbal directives, and changed phrases and chords. In one section, twenty measures leading to the piano's final theme were reduced to ten. Another sixteen-measure section was cut out just before the Finale, at the same time transforming the Rhapsody from lighthearted and jazzy to heavy-handed and sentimentally romantic. Ultimately, this became the style pianists have been bringing to the piece to this day.

We have proof that Gershwin performed his Rhapsody at Aeolian Hall in 1924 according to his and Grofé's original manuscripts. Both scores are identical and there is no evidence of any changes in Gershwin's hand anywhere. He personally continued to perform the Rhapsody in its original state, the originally published 1924 version, and other versions according to the occasion, for it had brought him enormous financial gain.

Music history has been made with the new Warner Bros. Gershwin/Zizzo Edition, for future generations will finally have a frame of reference to one of the most famous pieces ever composed. The myths surrounding the quality of the Rhapsody as a composition are finally dispelled. The manuscript version of the Rhapsody is on two CDs recorded by Carlton Classics and titled *Gershwin Rediscovered, Vols. I & II.*

LEROY ANDERSON FAVORITES

Leroy Anderson (1908-75)

Leroy Anderson became a well-known composer largely because he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus



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emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

In addition to his pops orchestral compositions, Leroy Anderson wrote the score for the 1958 Broadway musical *Goldilocks*, with book and lyrics by Jean and Walter Kerr. Although he became one of America's most popular composers of light concert music, Anderson always retained an endearing sense of perspective. Toward the end of his life, when he was living near Waterbury, Connecticut, he was invited to become conductor of the Waterbury Symphony Orchestra. His response: "You can find a good conductor anywhere, but competent managers are much rarer." So for the rest of his life he was the orchestra's manager! Leroy Anderson is one of the Boston Pops arrangers featured in the current exhibit by the BSO Archives, on display in the Cohen Wing.

AMERICAN FANTASIA
Victor Herbert (1859-1924)

Victor Herbert, now generally remembered as the composer of wonderfully melodic operettas at the beginning of this century, was for some years the leader of the famous Twenty-Second Regiment Band (as such, he was a major rival to John Philip Sousa). For his first concert with the band after he took over its leadership in 1894, Herbert composed several new pieces, among them his *American Fantasia*, a collection of favorite American tunes arranged in a roughly chronological order to trace the history of the country, from the 1798 song "Hail Columbia" to Stephen Foster's "Old Folks at Home" and Dan Emmett's "Dixie," both evoking memories of the antebellum era, to the Civil War song "The Girl I Left Behind Me." The work closes with a stirring rendition of "The Star-Spangled Banner" (which had not yet become the national anthem at the time Herbert composed his score).

In 1918, at the height of World War I anti-German hysteria, Boston Symphony Orchestra conductor Karl Muck was accused of un-American sympathies and possibly even espionage since he had (reportedly) "refused" to play "The Star-Spangled Banner" at BSO concerts. Actually it was the BSO's founder, Col. Henry Lee Higginson, who decided that the patriotic tune did not fit in the orchestra's programs. The outcry against Muck became so strong that he began playing "The Star-Spangled Banner," but that only made things worse, for the shrill anti-German crowd insisted that he was insulting his audiences by playing a "German" version of the American tune. None of them, it seems, recognized that Muck was simply playing the final section of Victor Herbert's patriotic *American Fantasia*!

OVERTURE to *GYPSY*
Jule Styne (1905-94)

The memoirs of a burlesque queen, a striptease artist, would seem to be an unlikely source for a successful Broadway show. Yet by putting the focus not on Gypsy Rose Lee herself, but on her stagestruck mother (played by Ethel Merman in her last great

role and recreated by Tyne Daly in the recent Broadway revival), playwright Arthur Laurents, lyricist Stephen Sondheim, and composer Jule Styne created one of the classic backstage stories in a superb musical.

SELECTIONS from *THE MUSIC MAN*
Meredith Willson (1902-84)

Meredith Willson earned the coveted position of principal flutist in John Philip Sousa's band while he was still a student. He went on to work in television and films and to compose romantic symphonic works. But Willson is best-known by far as the composer of *The Music Man* (1957), which depicts life in a small Iowa town at the turn of the century—precisely the world from which he came—when a hustling, fast-talking swindler comes to town to sell the good citizens on a boys' band.

STARS AND STRIPES AT 100

Probably no piece of music is more closely connected in the public mind with the Boston Pops than John Philip Sousa's masterpiece, *The Stars and Stripes Forever*, the world's most famous march. Of course, Sousa composed it in the first place for his own world-famous band, and he performed it regularly until his death in 1931. He actually composed the work in his head while returning from Europe late in 1896. As he paced the deck of the steamer bringing him home, he worked out the details of the score in his imagination, with—as he recalled in his memoirs—"a mental brass band playing the march fully a hundred times during the week I was on the steamer." Not until he had polished its every detail did he set it down on paper; the manuscript bears the date "Xmas '96." *The Stars and Stripes Forever* was published the following spring and had its first performance in Philadelphia on May 14. On that occasion a local critic wrote, "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." The march quickly went around the world; sales of the sheet music earned Sousa $400,000 in his lifetime. But it also won a special place in the affections of Bostonians when, almost immediately after the work had been completed in its original form for band, an orchestral version appeared in the concerts of the "Popular Concerts" given during the summer by the Boston Symphony Orchestra (it was not for a few more years that this springtime event official bowed to the public's habit of calling the concerts by the shorter and racier name of "the Pops"). By the end of the century, Sousa's march had regularly become the final piece on the program (usually as an encore, which is how Sousa himself also programmed it), a position it has not lost in nearly one hundred years. Part of the success of Sousa's march comes from the variety in the tunes, part from the colorful scoring (including what is surely the most famous piccolo solo in the world, as well as an almost equally famous passage for trombones), and part from the performance style, in which Sousa had the featured sections stand as they play. Sousa explained to the press that the three themes of the final trio were meant to represent the three major regions of the country: the broad main theme represented the North (as far as the Midwest), the piccolo tune the South, and the trombone countermelody the entire West.

ST. LOUIS BLUES MARCH
W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

MAIN THEME from *STAR WARS*
John Williams (b.1932)

John Williams has been composing music for feature films and television shows since the early 1960s. As often happens in Hollywood, he has been typecast, progressively, as the composer of music for light comedies (*John Goldfarb, Please Come Home*) and later for disaster epics (*The Towering Inferno*), but he also put his musical touch on thrillers and westerns. But *Star Wars* (1977) and its two sequels marked a milestone in his career; the extraordinary popularity of the films—and the soundtrack recordings—helped re-establish the tradition of the symphonic film score, and brought a whole new generation of moviegoers to appreciate the thrilling sounds a symphony orchestra can make.

OVERTURE to *THE BARBER OF SEVILLE*
Gioachino Rossini (1792-1868)

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life in Rome on December 15, 1815, as a notable fiasco, though it recovered soon enough to circle the world and remain with us imperishably. One of the legends of that catastrophic opening night was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* (as the opera was originally called), threw it out, and instead used an overture that had already served him for *Aurelian in Palmira* (Milan, December 1813) and again for *Elizabeth, Queen of England* (Naples, October 1815). Actually, he probably never wrote the supposed original overture for *The Barber of Seville* (he was notoriously lazy, a fact that he cheerfully admitted). And the overtures to *Aurelian* and *Elizabeth* are not quite identical, though they are different orchestrations of the same piece. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

HUNGARIAN DANCES
Johannes Brahms (1833-97)

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the 1840s, and it was highlighted by the appearance of a Hungarian violinist, Eduard Reményi, whose manner of playing was influenced by the verve and freedom of the gypsy violin style. In 1852 Reményi took as his accompanist a nineteen-year-old pianist from Hamburg named Johannes Brahms. They toured successfully for some time, and Brahms retained ever afterwards a fondness for the Hungarian musical idiom. In 1869 he published his first set of Hungarian Dances, arrangements for piano duet of characteristic *Magyar* tunes. These instantly made him famous among a wide audience at just the time that his *German Requiem* attracted the attention of connoisseurs of the most serious music. Eleven years later he composed a second set of Hungarian Dances. The twenty-one compositions in all show bold contrasts of mood between the poignant, rhythmically free tunes in slower tempos and the fiery dash of the faster ones, a marked characteristic of this Hungarian style.

EXCERPTS from *CARMEN*
Georges Bizet (1837-75)

For all that *Carmen* is now very near the top of the list of the world's most popular operas—and deservedly so—the opera started life with serious doubts as to whether it would last. Composed for the Opéra Comique, a theater that catered to middle-class family audiences, which expected rather light entertainment and heroines of unimpeachable morals, *Carmen* challenged the opening night crowd on every point. It was

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a serious story ending in the death of the title character—who was more than willing to take part in smuggling and to use her charms to her own advantage—at the hands of a former lover. Bizet had put his all into this last work and died only three months after the opera's opening, too soon to know that he had composed an imperishable masterpiece, filled with the kinds of melodies that, once heard, never leave the memory. And it is a masterpiece of orchestral color and power. Whether performed in its original version, as an *opéra comique* (with spoken dialogue—as Bizet conceived it), or in the posthumous revision by the composer's pupil Guiraud (the way it has been most often heard until recently), *Carmen* has never ceased to entrance.

THE WIZARD OF MENLO PARK

Kevin Kaska (b.1972); text by Clifford Schorer (b.1966)

This musical salute to inventor Thomas Alva Edison, the father of modern technology, is a fitting tribute on the 150th anniversary of the birth of the man who gave the world recorded music. The composer has provided the following note:

Thomas Edison was born in 1847 to a shingle-maker father and schoolteacher mother in Milan, Ohio. This most prolific inventor in American history was considered "stupid" by his teacher because he questioned everything. He attended school only three months before his mother removed him. At the age of twelve, Edison began obsessive investigations into how things work, a practice he would continue until his death on October 18, 1931, at age 84. During this time he fundamentally changed the future of the world. His major inventions include the electric light bulb, the phonograph, the motion picture projector, carbon transmitter (making telephones possible), alkaline batteries, the world's first electric power creation and distribution system, and many more. In all Edison

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was granted 1,093 patents; he is considered by many historians to have had a greater impact upon the course of the twentieth century than any other person. On the occasion of his death, the *New York Times* declared, "Prospero is dead. The light-bearer has gone into the darkness...ours was the wondersmith of the world."

Traversing the moods of the early twentieth century, Kevin Kaska's composition is an exploration both innovative and nostalgic. In a vivid cinematic score the narration is given a context: the tumultuous, rapidly changing culture of late-Industrial-Revolution America. During Edison's reminiscences about his Menlo Park "Idea Factory," the persistent motor rhythm of eighth-notes in the percussion section elicits memories of early assembly-line production. The narration takes the audience from the dark agricultural past into Edison's idea of the incandescent future. The eternal optimist and quintessential entrepreneur, Edison was never deterred in his American Vision.

Born and raised in Seattle, composer-arranger Kevin Kaska came to Boston to study composition. While in Boston he formed his own jazz orchestra playing the music of Stan Kenton. Mr. Kaska's compositions and arrangements have been played by a number of American orchestras, including the Boston Pops, and several big bands. He has orchestrated off-Broadway musicals and at the Boston Conservatory produced and directed his own show entitled *The Music of Andrew Lloyd Webber and Stephen Sondheim*. He is currently working on a new work commissioned by Symphony Pro Musica for its fifteenth-anniversary season (1997-98) and the arrangements for his own big band album to be released next spring.

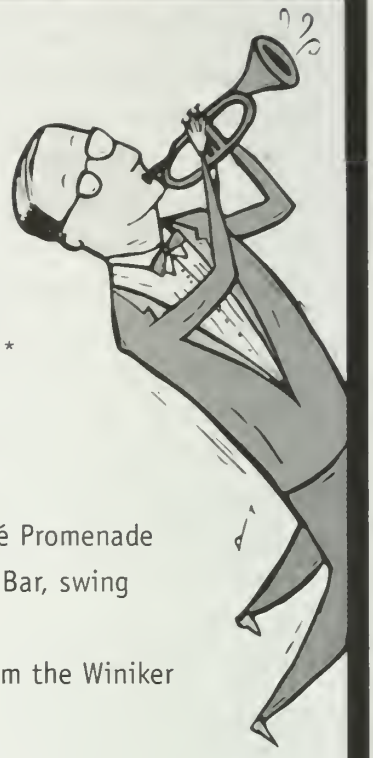
With a particular interest in twentieth-century literature and history, Clifford J. Schorer has collaborated on several spoken-word and multimedia presentations. Also in collaboration with Kevin Kaska, Mr. Schorer has written lyrics to a Christmas song for choir and orchestra and has just completed the text adaptation of an Egyptian folk tale, *The Golden Falcon*, with symphonic accompaniment. He is currently working with an illustrator on a children's book and CD-ROM.

SELECTIONS from *WEST SIDE STORY*
Leonard Bernstein

Conceived by choreographer-director Jerome Robbins as a modern version of *Romeo and Juliet*, the musical *West Side Story* was a new high-water mark for the American musical theater, an extraordinarily powerful amalgam of Leonard Bernstein's brilliantly unified, nervously jazzy score, Arthur Laurents' book, lyrics by Stephen Sondheim (his first Broadway credit), and Robbins' electrifying dances. Though Bernstein had written hit shows before—*On the Town* in 1944 and *Wonderful Town* in 1953—this was his first show to produce songs that immediately became standards, and the dance music was sophisticated enough to find its way directly into the concert hall; through music and dance the two rival gangs show off their style and challenge one another with aggressive vigor until the fateful meeting of Tony and Maria sparks a doom-laden love.

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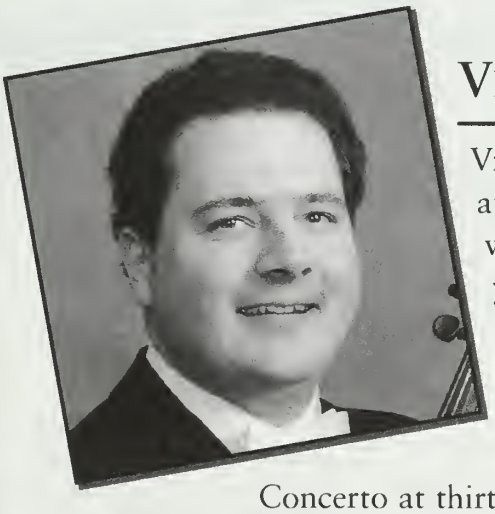
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Ronald Feldman

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. He continues to conduct Boston Pops concerts on a regular basis. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. Mr. Feldman has appeared as guest conductor with the Rochester Philharmonic, the St. Louis Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony. Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University. He currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



Victor Romanul

Violinist Victor Romanul joined the Boston Symphony at the beginning of the 1992 Tanglewood season and was an assistant concertmaster of the BSO for two years beginning in April 1993. Mr. Romanul began performing at the age of seven. His first teacher was Alfred Krips, former associate concertmaster of the Boston Symphony. He was soloist in Beethoven's Triple Concerto at eleven, and in the Brahms Violin Concerto at thirteen. Subsequently he studied with Ivan Galamian, former BSO concertmaster Joseph Silverstein, and Jascha Heifetz. In 1979 Mr. Romanul won the Pierre Mayer Award for Most Outstanding String Player at the Tanglewood Music Center. In 1981, at twenty-one, he joined the Pittsburgh Symphony as associate concertmaster, a position he held for six years, leaving that orchestra in 1987 to perform as a chamber music and solo artist. Mr. Romanul is on the faculty of the Boston Conservatory of Music, where he teaches violin, chamber music, and string pedagogy. His recent activities have included the world premiere of the violin concerto by John Clement Adams, as well as numerous chamber music concerts and solo recitals.



Jeffrey Biegel

Making his Boston Pops debut this week with the original manuscript version of Gershwin's *Rhapsody in Blue*, Jeffrey Biegel was recently invited by composer Lalo Schifrin to record the world premiere of his *Concerto of the Americas* with the Bayerischer Rundfunk (Munich Radio Orchestra); the work will be featured in the soundtrack of *Something to Believe In*, a motion picture produced by Lord Lew Grade and scheduled for release in the fall of 1997. On July 8 at 8 p.m., Mr. Beigel will give the first "cyberecital" on the Internet, live from Steinway Hall in New York and featuring the 500,000th Steinway grand piano. (Web users can contact www.cyberecital.com for further information.) Mr. Biegel has performed with many of the world's leading orchestras, including the Philadelphia Orchestra, the St. Louis, Pittsburgh, and National symphony orchestras, the Tokyo, New Japan, Hong Kong, Oslo, Bergen, and BBC philharmonics, Japanese Shinsei Symphony, Singapore Symphony, Danish National Radio Orchestra, Germany's State Symphony of Augsburg, Ulster Orchestra, Orchestre de Monte Carlo, Orchestre de Radio France, Orchestre des Concerts Lamoureux, Palermo's Orchestra della Teatro Massimo, Turkey's Presidential Symphony Orchestra, and the Ensemble Instrumental de France in Paris's Théâtre des Champs-Elysées. As the recipient of the Juilliard William Petschek Piano Debut Award, Jeffrey Biegel made his New York recital debut in 1986 at Lincoln Center's Alice Tully Hall. Since then he has been heard in recital in New York, Boston, Washington, D.C., Los Angeles, San

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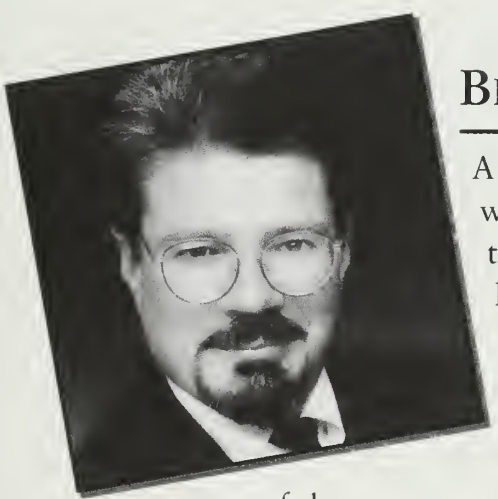
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Francisco, Seattle, Miami, London, Paris, Tokyo, Oslo, and Mexico City, and in a thirteen-concert tour of Norway. In 1992 Mr. Biegel made his Carnegie Hall debut performing Liszt's Piano Concerto No. 1 and, in 1995, gave the New York premiere of Leroy Anderson's Piano Concerto in Carnegie Hall with the New York Pops conducted by Skitch Henderson. Mr. Biegel has appeared as guest soloist at the Mostly Mozart, Chatauqua, Grant Park, and Aspen festivals, at the Stavanger International Chamber Music Festival, France's Festival Internationale de Colmar, the Pan America Festival of Champions in Indianapolis (telecast by PBS), and the Seattle Chamber Music Festival, with the Sea Cliff Chamber Players, and with the Colorado and Moscow string quartets. He has also toured France and Spain as guest soloist with the Orchestre de Philharmoniques des Pays de la Loire. His debut compact disc—the first integral set of Cesar Cui's virtuosic Twenty-five Preludes, Opus 64—was released on the Marco Polo label in 1994. Jeffrey Biegel was the unanimous recipient of the First Grand Prize in the 1989 Marguerite Long International Piano Competition and First Prize in the 1985 William Kapell/University of Maryland International Piano Competition. He studied at the Juilliard School with Adele Marcus and made his New York orchestral debut in 1983 performing Prokofiev's Piano Concerto No. 2 with the Juilliard Philharmonia in Alice Tully Hall. Also an avid choral music composer, Mr. Biegel has written *a cappella* settings of Psalms 29, 93, 96, and 100, and the recently published "Elegy of Anne Boleyn." His article entitled "Soviet Saga," based on a tour of the former Soviet Union with the Seattle Chamber Music Society, was featured in the July/August 1988 of *Clavier*, and his memorial tribute to Adele Marcus appeared in the December 1995 issue of *Piano and Keyboard*.



Bruce Hangen

A frequent Boston Pops guest conductor, Bruce Hangen was Music Director of the Omaha Symphony Orchestra for nine seasons; in 1993-94 he became Artistic Director and Principal Conductor, a position he retained through the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events in collaboration with other performing arts organization, such as a fully-staged production of Orff's *Carmina burana*. Their 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Under Mr. Hangen's direction, the orchestra's touring program expanded as well, to include performances in more than thirty communities in four states.

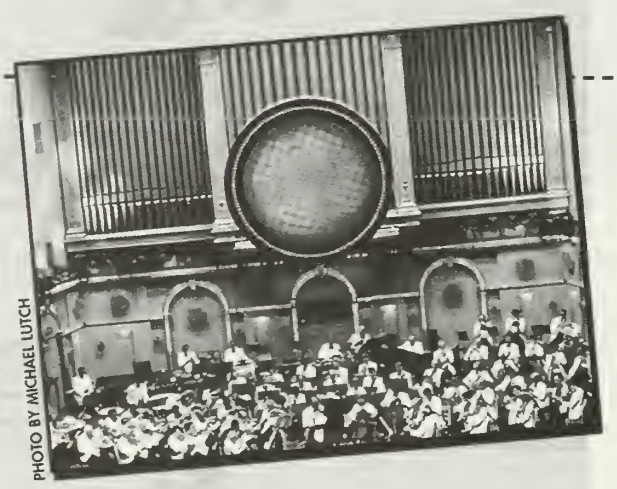
Currently Artistic Director of the Portland (Maine) Opera Repertoire Theater, Bruce Hangen has appeared as guest conductor with the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birm-

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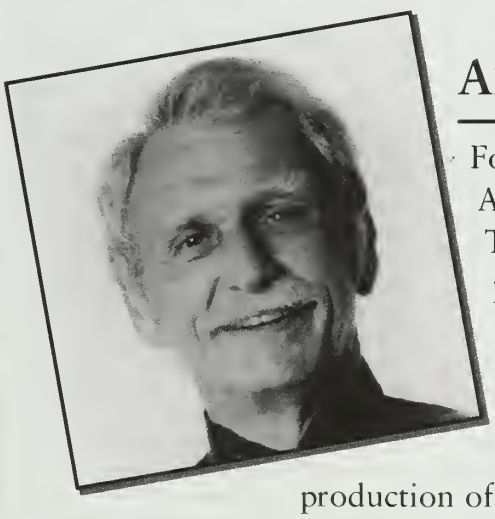
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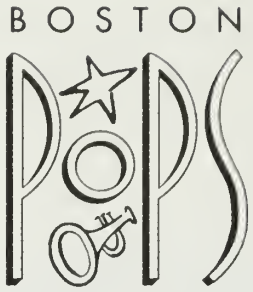
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ingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras, which he has regularly conducted since 1979. His recent and future guest conducting engagements include concerts with the Great Woods Festival Orchestra, the Lake Forest Symphony, and at Ottawa's National Arts Centre Theatre, as well as a return to the New Jersey Symphony. He will serve as Associate Conductor of the Utah Symphony during the 1997-98 season. Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.



Alvin Epstein

Former Artistic Director of the Guthrie Theater and Associate Director of Robert Brustein's Yale Repertory Theatre, Alvin Epstein has staged more than twenty productions (five at the American Repertory Theatre) and performed in more than one hundred (forty-two at the A.R.T.), most recently in *Man & Super man* and in the title roles of *The Cabinet of Dr. Caligari* and *Tartuffe*; as the Old Man in the world premiere production of Joseph Chaikin and Sam Shepard's *When the World Was Green (A Chef's Fable)*, also presented at the Olympic Arts Festival in Atlanta and the Signature Theatre in New York; in the three Beckett plays *Eh Joe*, *Ghost Trio*, and *Nacht und Träume*; as the Streetsinger in *The Threepenny Opera*; as the King of France in *Henry V*; as Estragon in *Waiting for Godot*; in *An Evening of Beckett: Krapp's Last Tape* and *Ohio Impromptu*; and in the title role of Shakespeare's *Henry IV, parts 1 & 2*. Mr. Epstein's Broadway performances include his debut with Marcel Marceau; the Fool in Orson Welles' *King Lear*; and Mr. Peachum in the 1989 revival of *The Threepenny Opera*. Mr. Epstein received the Brandeis Creative Arts Award, an Obie in 1968 for *Dynamite Tonight!*, the 1994 Torch of Hope Award, and, in 1996, the Elliot Norton Award for Sustained Excellence. He also teaches acting at the A.R.T. Institute for Advanced Theatre Training.



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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

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THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

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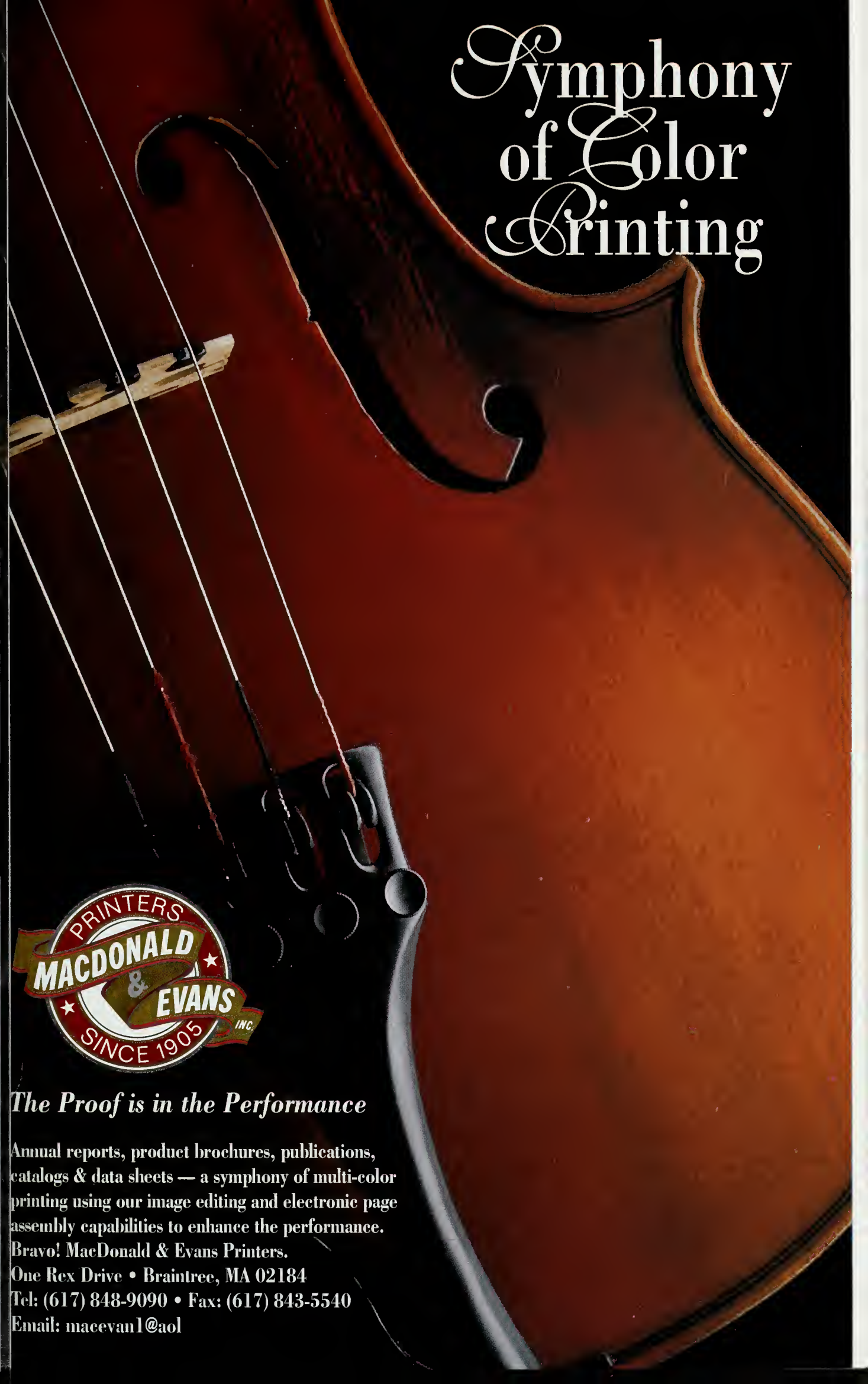
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BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

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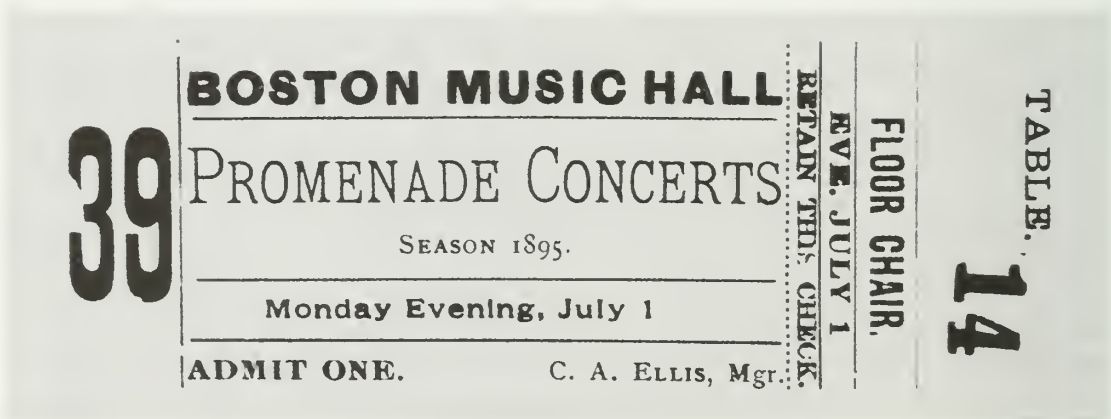
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The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson



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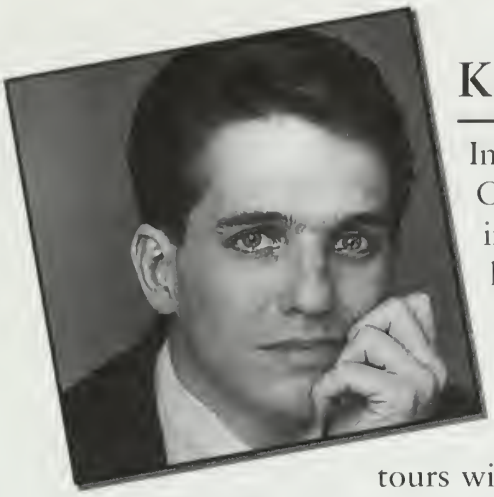
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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made sixteen television shows, including twelve new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; made his Carnegie Hall debut with the Boston Pops Orchestra; and released to great acclaim *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, the first recording of a four-year, six-album contract with RCA Victor. This month he makes his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Mr. Lockhart's second album with the Pops, *American Visions*, released on June 17, features music evocative of great American landscapes by Bernstein, Copland, Williams, Kern, Ives, and other American composers. Their third album, recorded in May, will be a collection of traditional and contemporary Celtic music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

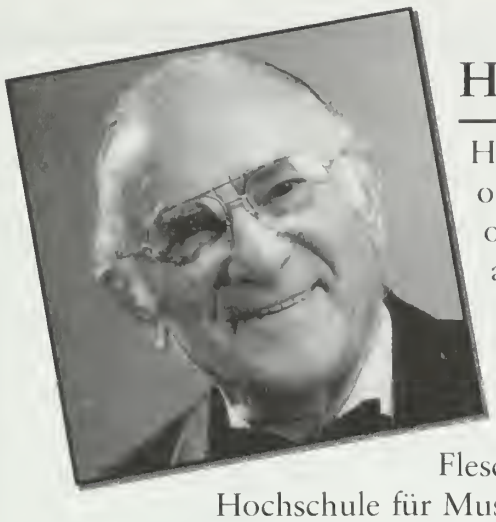
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood, Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone* 2, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

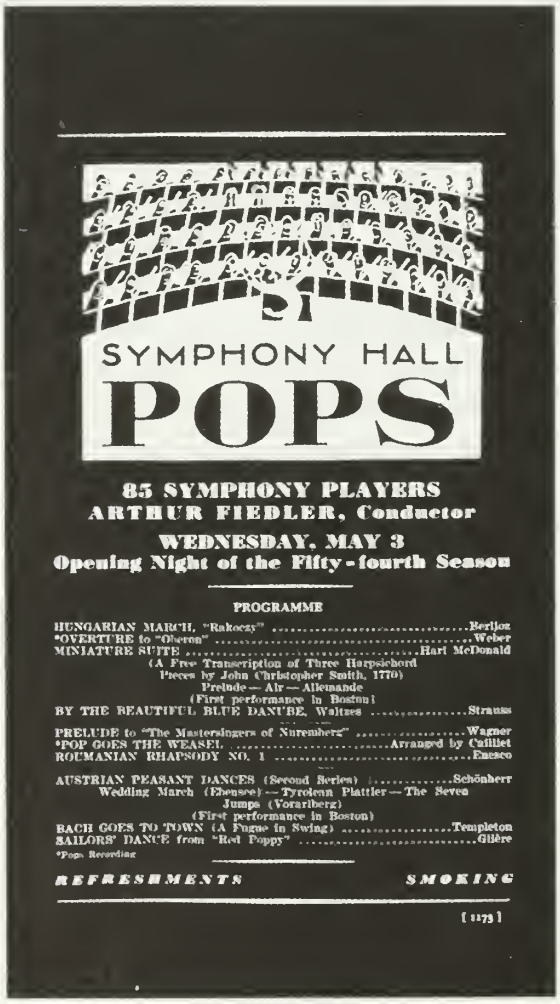
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

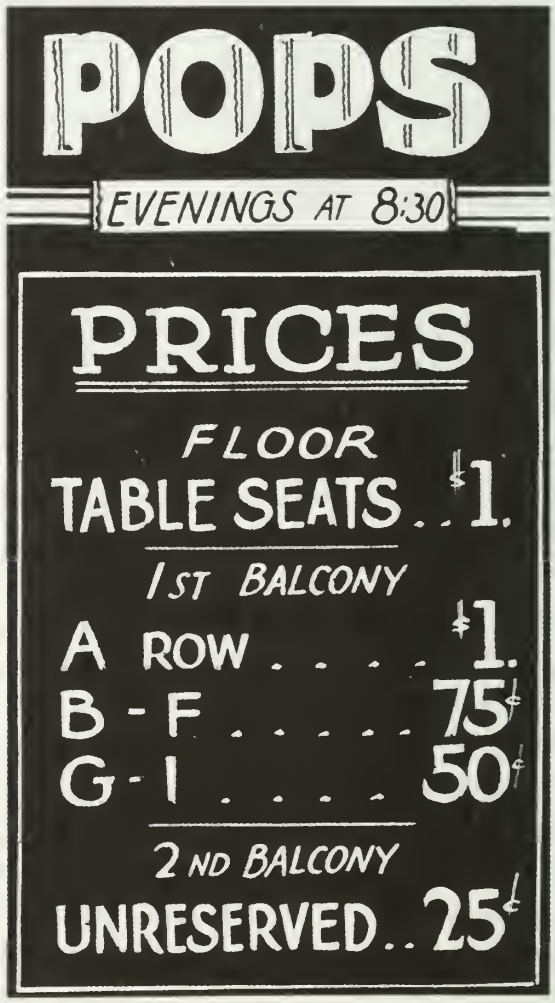
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler





Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. Now in his third season, Mr. Lockhart has conducted more than 150 concerts, made sixteen television shows, led a tour to Japan and three national tours with the Boston Pops Esplanade Orchestra, and recorded three albums.



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ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

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Jennifer Elowitch
Maynard Goldman
Sandra Kott
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Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
Harris Shilakowsky
Priscilla Hallberg

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome
David Feltner

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
John Salkowski
Joseph Holt
Gregory Koeller
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Linda Toote

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Julie Vaverka
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Darren Acosta
Lawrence Isaacson
Donald Sanders
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
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Jerome Kern

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Harl McDonald

Maypole Dances, from Merrymount Suite
Howard Hanson

The Housatonic at Stockbridge
Charles Ives

Buckaroo Holiday from Rodeo
Aaron Copland

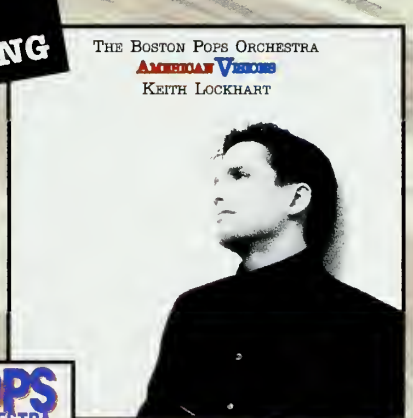
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Old Creole Days
Mardi Gras

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Leonard Bernstein

Savannah River Holiday
Ron Nelson

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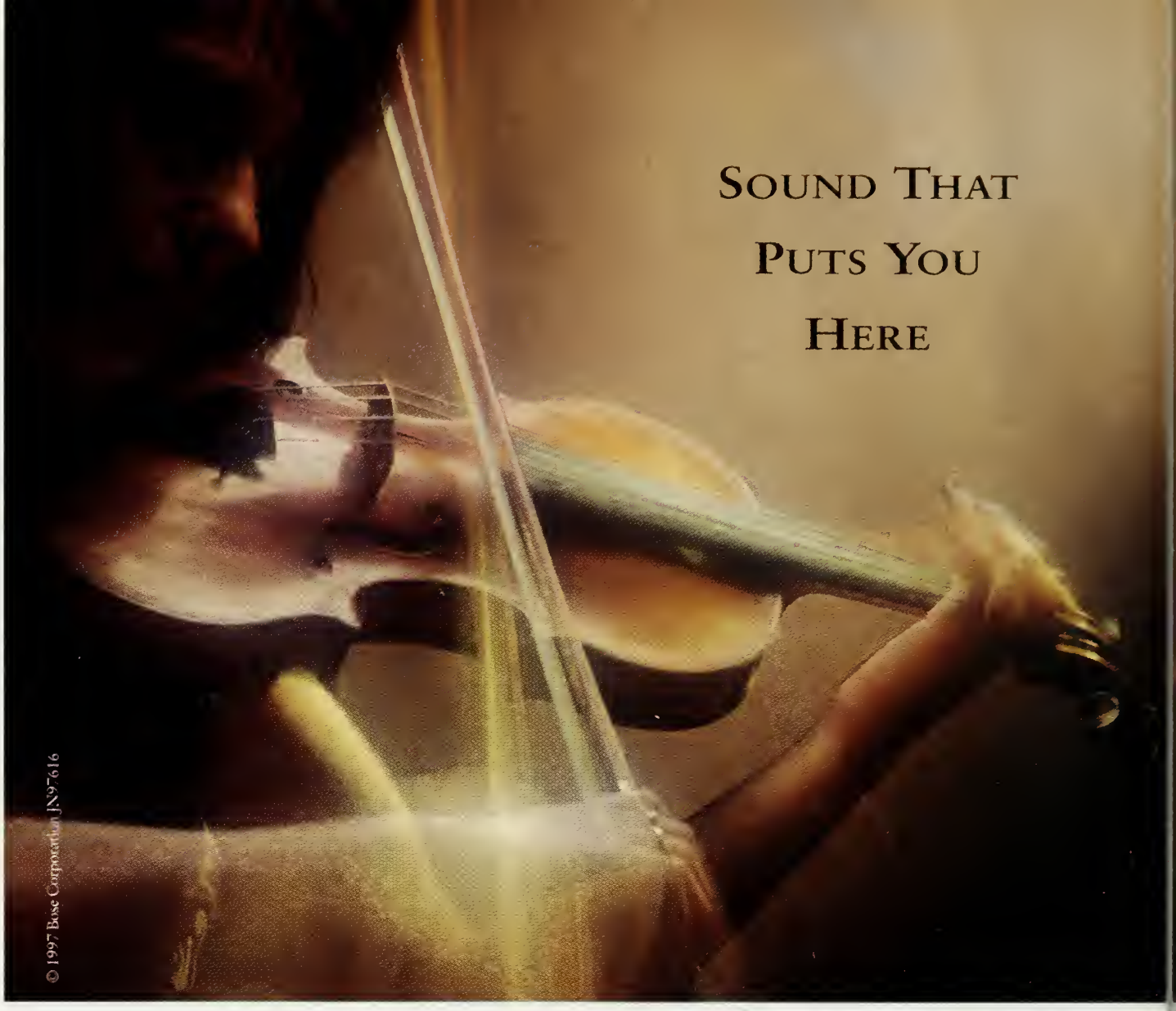
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Tuesday evening, June 17, 1997, at 8:00



ERICH KUNZEL conducting

Overture to *Orpheus in the Underworld*	Offenbach
Emperor-Waltzes, Opus 437	Strauss
Im Krapfenwald'l Polka, Opus 336	Strauss
Friska from Hungarian Dance in C minor	Liszt

INTERMISSION

Entrance of the Gladiators	Fučik
Peter and the Wolf, Symphonic Tale for Narrator and Orchestra MIKE WALLACE, narrator	Prokofiev

INTERMISSION

Broadway Pops Opener	arr. Hayman
End Title/The Hero, from *The Babe*	E. Bernstein
Suite from *Beauty and the Beast* Prologue—Belle—Be Our Guest— Gaston—Beauty and the Beast	Menken-Troob/Kunzel
Selections from *Victor/Victoria* The Shady Dame from Seville—Crazy World— You and Me—Le Jazz Hot	Mancini

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: 6th International Workshop on Multiple Myeloma; Ford Hall Forum; The North Shore Medical Center Auxiliary; B.J.'s Wholesale Club; 1000 Southern Artery Senior Citizens Center; Perkiomen Tours & Travel; The Gables at Winchester; Fidelity Investments.

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PREVIEWS

EXCEPTIONAL PROPERTIES



GLOUCESTER **$1,800,000**

"Seawinds", is an architecturally significant oceanfront residence with 5.64 acres of park-like ground. Built in the era of enduring craftsmanship the house provides exceptional accommodation rich in detail. Among the numerous unique features offered are imported linen fold paneling, leaded glass windows and a first floor master suite.

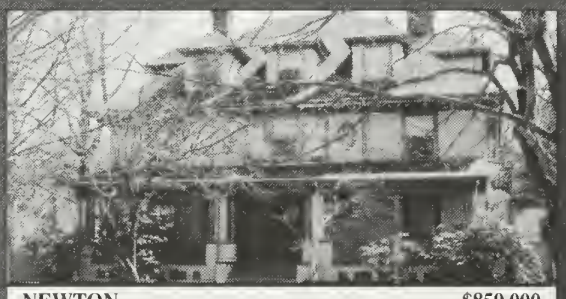
Contact Ida Doane of the Manchester Office (508) 526-7572.



MANCHESTER **$3,200,000**

Dramatic oceanfront offers sweeping views of Manchester Harbor and the islands. Turn-of-the-century elegance of detail is evident in the principal rooms. The property is complete with a conservatory, salt-water pool, private pier, deep water dock and over an acre of land with room for a tennis court.

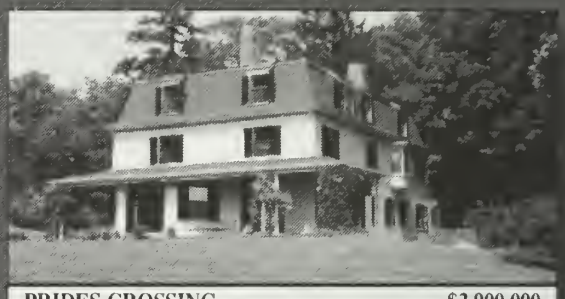
Contact Mimi Pruett of the Manchester Office (508) 526-7572.



NEWTON **$859,000**

Shingle Style Victorian Residence graciously situated on Old Chestnut Hill is enhanced by six fireplaces, a gourmet kitchen, fabulous glass and wood detail, a porch, garage, and a great yard. Walk to everything from this convenient location.

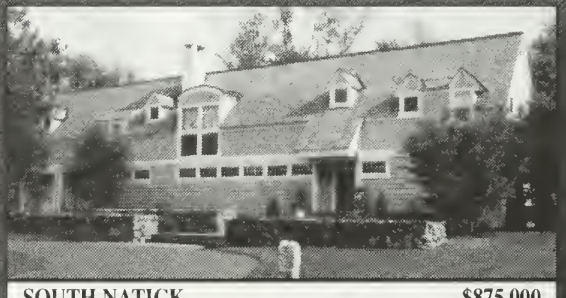
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Oceanfront Estate, "Plum Cove", one of the first of the North Shore's "Summer Cottages", offers outstanding views of Manchester and Marblehead Harbors. Beautifully proportioned formal rooms, 7 bedrooms, on over 3 acres and the sandy beach at Plum Cove make this a singular offering.

Contact Nancy J. Winslow of the Manchester Office (508) 526-7572.



SOUTH NATICK **$875,000**

Exciting Contemporary designed by famed architect Jeremiah Eck offers 9 rooms and 4 bedrooms on 2 private acres. The residence enjoys several unique features including two story vaulted ceilings, a glass chimney skylight, balconies and a bluestone terrace enclosed by a fieldstone wall.

Contact Adele David of the Wellesley Office (617) 237-9090.



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"Fieldstone Farm", a restored carriage house situated on almost two acres, features a marble floored entrance with oak staircase, gracious formal rooms, a dark cherry kitchen. Two master suites and underground parking are some of the many features found in this unique residence.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 18, 1997, at 8:00

ERICH KUNZEL conducting

Overture to *Orpheus in the Underworld*	Offenbach
Capriccio Italien, Opus 45	Tchaikovsky

INTERMISSION

Variations on a Rococo Theme, Opus 33 RONALD LOWRY, cello	Tchaikovsky
Emperor-Waltzes, Opus 437	Strauss
Friska from Hungarian Dance in C minor	Liszt

INTERMISSION

Broadway Pops Opener	arr. Hayman
End Title/The Hero, from *The Babe*	E. Bernstein
Suite from *Beauty and the Beast* Prologue—Belle—Be Our Guest— Gaston—Beauty and the Beast	Menken-Troob/Kunzel
Selections from *Victor/Victoria* The Shady Dame from Seville—Crazy World— You and Me—Le Jazz Hot	Mancini

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: National Multiple Sclerosis, Mass. Chapter; Pennichuk High School; Groups Inc.; Parke-Davis; Hale and Door; A.I.C.P.C.U.; Anderson Coach & Tour; Bay Colony Historical Tours; Maple Street Congregational Church; Lexington Council on Aging; Pairs & Spares, First Congregational Church; Northeast Energy and Commerce Association.



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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Thursday evening, June 19, 1997, at 8:00

ERICH KUNZEL conducting

Overture to *Orpheus in the Underworld*	Offenbach
Capriccio Italien, Opus 45	Tchaikovsky

INTERMISSION

Variations on a Rococo Theme, Opus 33 RONALD LOWRY, cello	Tchaikovsky
Emperor-Waltzes, Opus 437	Strauss
Friska from Hungarian Dance in C minor	Liszt

INTERMISSION

Broadway Pops Opener	arr. Hayman
End Title/The Hero, from *The Babe*	E. Bernstein
Suite from *Beauty and the Beast* Prologue—Belle—Be Our Guest— Gaston—Beauty and the Beast	Menken-Troob/Kunzel
Selections from *Victor/Victoria* The Shady Dame from Seville—Crazy World— You and Me—Le Jazz Hot	Mancini

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, June 20, 1997, at 8:00

MITCH MILLER conducting

SPONSORED BY BLUE CROSS AND BLUE SHIELD OF MASSACHUSETTS

Cortege of Bacchus, from *Sylvia* — Delibes

Little Fugue in G minor — Bach-Cailliet

Finale (Allegro con fuoco) from Symphony No. 4 — Tchaikovsky

INTERMISSION

Violin Concerto No. 2 in D minor, Opus 22 — Wieniawski
Allegro moderato
Romance
Allegro con fuoco
MARK KAPLAN

INTERMISSION

The Harry Warren Song Book — arr. Osser
Lullaby of Broadway—I Only Have Eyes for You—
I Found a Million Dollar Baby—Shuffle Off to Buffalo—
Serenade in Blue—September in the Rain—Forty-Second Street

Sing Along with Mitch

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The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: Construction Industry Night at Pops; Angle Stone Chp. O.E.S. P.M.'s Friendly; The Boston Company; St. Mary's Church, Randolph; Stone & Webster Engineering Corporation; Tekscan; Millipore Corporation; Harron Coachways; Norwood Senior High School; Gateway Travel Service, Inc.; Upward Bound Program; Cenexa School of Medicine LaPlata; Trinity Baptist Lynnfield.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, June 21, 1997, at 8:00

MITCH MILLER conducting

Cortege of Bacchus, from *Sylvia* — Delibes

Little Fugue in G minor — Bach-Cailliet

Finale (Allegro con fuoco) from Symphony No. 4 — Tchaikovsky

INTERMISSION

Violin Concerto No. 2 in D minor, Opus 22 — Wieniawski
Allegro moderato
Romance
Allegro con fuoco
MARK KAPLAN

INTERMISSION

The Harry Warren Song Book — arr. Osser
Lullaby of Broadway—I Only Have Eyes for You—
I Found a Million Dollar Baby—Shuffle Off to Buffalo—
Serenade in Blue—September in the Rain—Forty-Second Street

Sing Along with Mitch

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, June 22, 1997, at 7:30

MITCH MILLER conducting

Cortege of Bacchus, from *Sylvia* — Delibes

Little Fugue in G minor — Bach-Cailliet

Finale (Allegro con fuoco) from Symphony No. 4 — Tchaikovsky

INTERMISSION

Violin Concerto No. 2 in D minor, Opus 22 — Wieniawski
Allegro moderato
Romance
Allegro con fuoco
MARK KAPLAN

INTERMISSION

The Harry Warren Song Book — arr. Osser
Lullaby of Broadway—I Only Have Eyes for You—
I Found a Million Dollar Baby—Shuffle Off to Buffalo—
Serenade in Blue—September in the Rain—Forty-Second Street

Sing Along with Mitch

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

Among Those Present: N.E. Amer. Assoc., Ben-Gurion University; Big Ten Night at the Pops; Braun Inc.; St. Thomas More Seniors; Wesley United Methodist Church, Lynn, Mass.; Walpole Arts Council; First Class Tours.

The BOSTON POPS *at Tanglewood*



JOHN WILLIAMS

Saturday, July 12, at 8:30pm ***Shed***

BOSTON POPS CONCERT
JOHN WILLIAMS, *conductor*
Music from the 'Star Wars' trilogy featuring projected film excerpts highlights this concert as John Williams leads music from his award-winning scores and other intergalactic favorites.



KEITH LOCKHART

Tuesday, July 22, at 8:30pm
Shed

BOSTON POPS ORCHESTRA
KEITH LOCKHART, *conductor*
The winner of the 1997 Van Cliburn competition will be the featured soloist in this concert of Pops favorites.

To charge tickets instantly, call the BSO's SymphonyCharge at (617) 266-1200, or outside the Boston area call 1-800-274-8499. After June 3 tickets are also available at the Tanglewood Box Office, Lenox, MA 01240.

No refunds.
Program and artists subject to change.

Monday, August 25, at 8:30pm
Shed

BOSTON POPS CONCERT
JOHN WILLIAMS, *conductor*
John Williams leads selections from stage and screen as well as Artie Shaw's Clarinet Concerto with Boston Pops principal Thomas Martin as soloist.

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Tanglewood 1997



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Kawasaki City Museum Kawasaki, Japan

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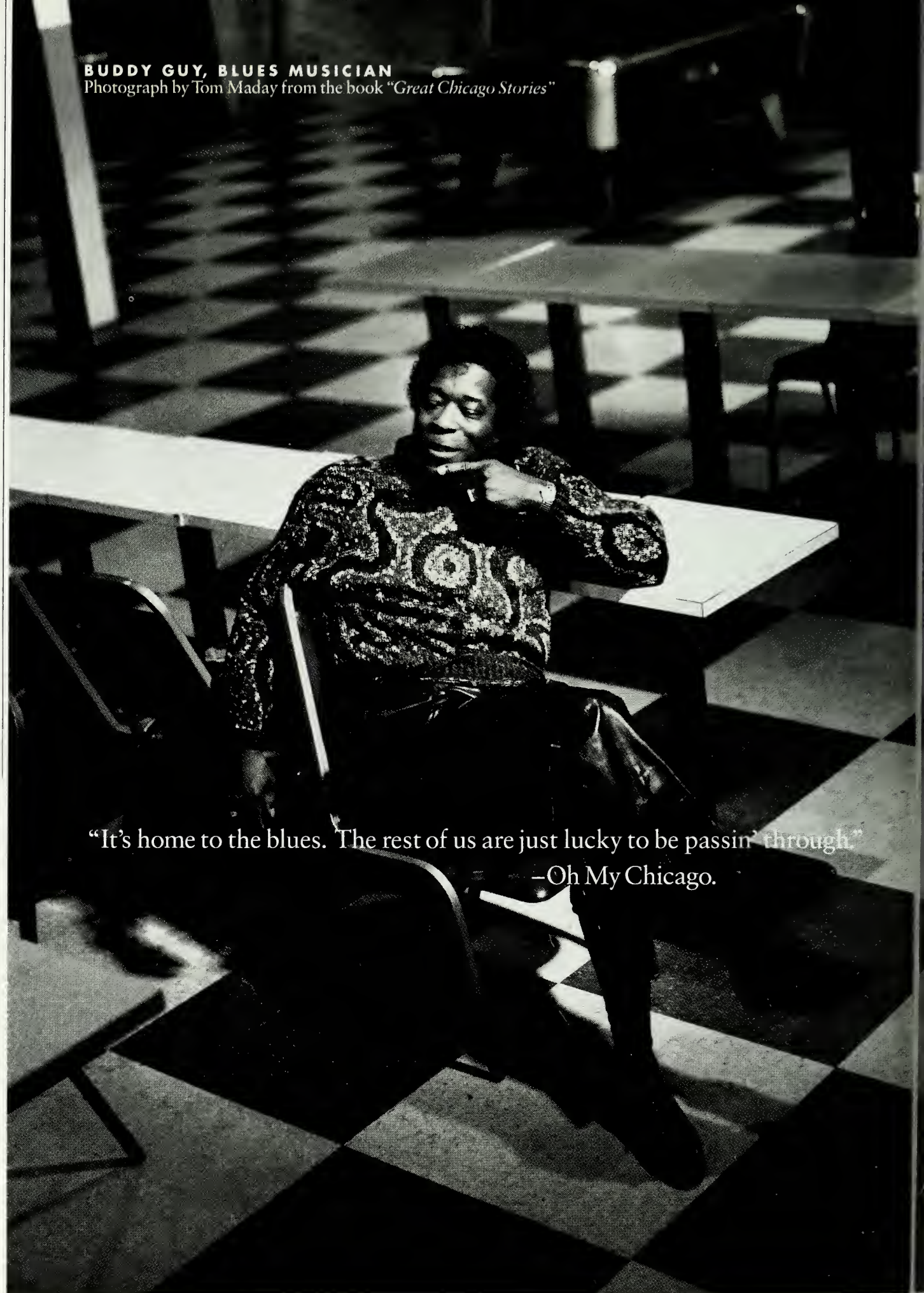
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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

OVERTURE TO *ORPHEUS IN THE UNDERWORLD*

Jacques Offenbach (1819-80)

One of the greatest composers of light music of all time, Offenbach made his mark internationally with his first big operetta success, *Orpheus in the Underworld*, in 1858. The plot was a parody of the familiar myth (and of Gluck's classic operatic version) in which Orpheus descends to the realm of Pluto to recover his wife Eurydice; but in Offenbach, he does not go out of love for her—he has, in fact, grown rather tired of her. He is only goaded into making the attempt when Public Opinion explains that posterity expects this of him. Orpheus goes to Jupiter (who is trying to quell a riot among the Olympian deities fed up with a diet of nectar and ambrosia) for assistance; but Jupiter, that experienced seducer, is entranced by descriptions of Eurydice's beauty and determines to descend to the Underworld to investigate further. The rest of the gods go with him as a lark, and the action culminates in a rousing "galop infernal" now known to all the world as the can-can.

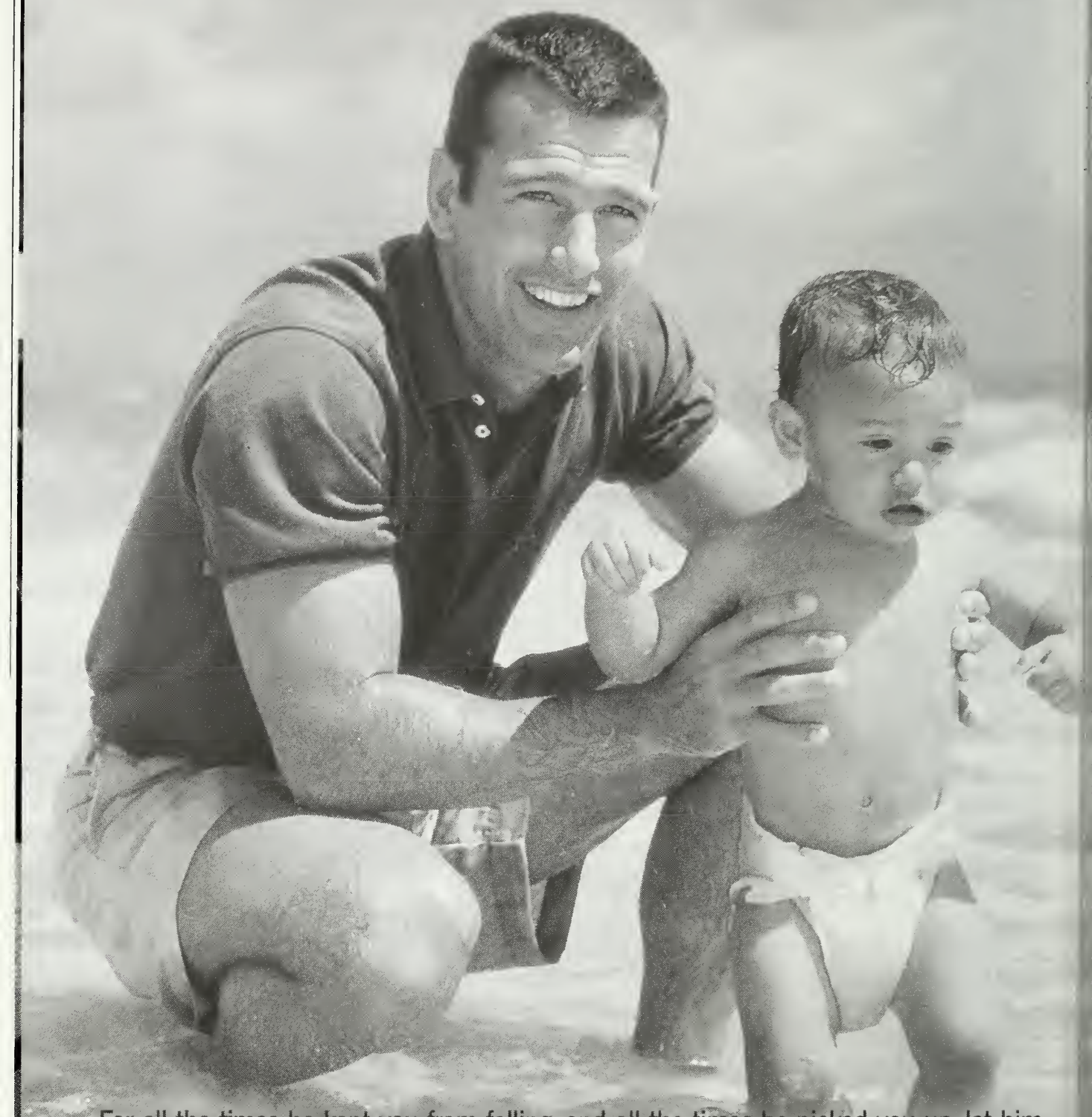
EMPEROR-WALTZES, Opus 437

Johann Strauss, Jr. (1825-99)

The waltz was the great dance craze of the nineteenth century, moving (like so many other popular dances over the years) from scandal to popularity to quaintness. At first fathers were horrified if their daughters dared to dance the waltz, since it was regarded as unseemly, almost pornographic, for an unmarried man and woman to dance in a close embrace (in earlier social dances, only the hands touched). But the Congress of 1815, which brought heads of state from all over Europe to Vienna to determine the winners and losers in the Napoleonic Wars, made the waltz a craze that quickly spread all across the continent and, indeed, around the world.

Many fine composers wrote many superb waltzes, but none came close to matching the prolific output and the extraordinary quality of Johann Strauss the younger, whose father (also Johann) had been one of the founders of the new musical craze. Johann junior wrote hundreds of waltzes and conducted them all over Europe and America. Each waltz had a characteristic title, which was easier to remember than an opus number, and which often meant nothing in particular. Most are really strings of waltz tunes, providing the non-stop lilt of the dance over a series of contrasting melodies,

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followed by a vigorous coda. The emperor in the title of this work actually refers to two rulers, Franz Joseph of Austria and Wilhelm II of Germany (in German both parts of the title *Kaiser-Walzer* can be singular or plural). Strauss composed the work for a series of concerts he was giving in Berlin, and in naming it paid tribute to both his host country and his own sovereign.

FRISKA from HUNGARIAN DANCE in C minor

Franz Liszt (1811-86)

Though he lived in a time of growing nationalism and repeatedly expressed pride in his Hungarian birth, Franz Liszt's musical gifts took him at such an early age to Vienna and Paris that he barely learned to speak his native language at all. Still, during the course of his long life, he supported Hungarian nationalist activities and was regarded as a hero by his compatriots. Among the most overt signs of his Magyar connections are the series of rhapsodies built on Hungarian themes that he composed first as piano showpieces, later orchestrating some of them. This one is far and away the most popular of the lot.

ENTRANCE OF THE GLADIATORS, Opus 68

Julius Fučik (1872-1916)

Entrance of the Gladiators is one of those tunes that everyone knows without being able to give it a title; one of the most popular of all marches used by circuses, it may be considered even the quintessential circus march. Fučik was a Czech musician who studied composition with Dvořák at the Prague Conservatory (he also studied violin and bassoon). He spent most of his professional career as a bandmaster in Zagreb, Sarajevo, Budapest, and Prague. He retired in 1913, married, and settled in Berlin, where he formed an orchestra and a music publishing firm, but his activities were cut short by the outbreak of war and the onset of cancer. He left nearly 300 dances, marches, and overtures, of which *Entrance of the Gladiators* is universally famous.

PETER AND THE WOLF

Sergei Prokofiev (1893-1953)

Prokofiev's affection for young people showed in a number of his compositions of the middle 1930s, particularly his musical fairy tale *Peter and the Wolf*, Opus 67. Prokofiev makes this charming story educational as well as enjoyable by conceiving it as a kind of children's guide to the orchestra. Through hearings of *Peter and the Wolf*, the listener comes to identify the various woodwinds (flute—the bird, oboe—the duck, clarinet—the cat, and bassoon—the grandfather), the horns (the wolf), kettledrums (the hunters), and the strings (Peter). Each has its own characteristic tune and sonority; these are skillfully interwoven as the story of the brave but rather foolhardy boy undertakes the lone capture of the wolf.

Peter and the Wolf was premiered in the United States in 1938 by the Boston Symphony Orchestra under the direction of the composer. It was given a second BSO performance the following year under Prokofiev's friend and former publisher, Serge Koussevitzky. The conductor wrote to Walt Disney, suggesting that Prokofiev's work might very well be suited to the kind of animation that the Disney studio had already provided for *Snow White*, for which the conductor expressed great admiration. The result was an animated cartoon with Prokofiev's music and narration by Sterling Holloway that spread the composer's musical tale all over the world, making it far and away the most famous of his compositions.

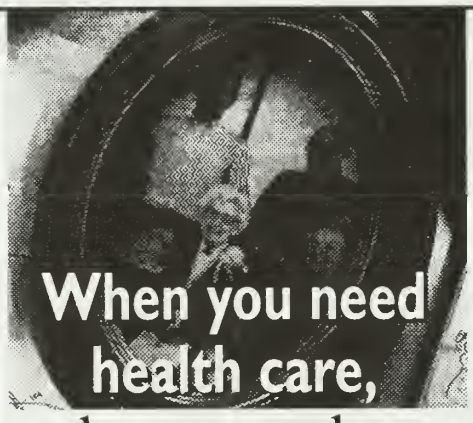
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BEAUTY AND THE BEAST
Alan Menken (b.1949)

Back in the 1930s, the Walt Disney Studio turned out *Snow White*, a full-fledged "book musical" with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has turned out a string of animated musicals that sustain the tradition at the highest level. *Beauty and the Beast*, with a score by Alan Menken and Howard Ashman, has even been transformed into a Broadway show! The award-winning score moves the story along with melody and rhyme, harmony and wit.

Suite from Disney's "Beauty and the Beast," music by Alan Menken, arranged by Erich Kunzel and Danny Troob. Copyright © 1991 Wonderland Music Company, Inc. (BMI).

CAPRICCIO ITALIEN, Opus 45
Peter Ilyich Tchaikovsky (1840-93)

During a period of creative emptiness (when he undertook to compose his seldom-played second piano concerto out of sheer boredom!), Tchaikovsky made a mid-winter visit to the warmer climes of Italy, where he spent three months, between January and March 1880. This experience of Italy suggested to him the idea of emulating Glinka's

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musical evocations of the Mediterranean world (especially his *Recollection of a Summer Night in Madrid*) by assembling a series of characteristic local melodies into a musical potpourri that conjures memories of the Italian peninsula. It has been said that the opening fanfare was a military *reveille* for the soldiers in the barracks next to Tchaikovsky's hotel, and that it woke him daily while he was planning the work. The composer finished the work in May, after his return to Moscow. Its sheer tunefulness and bold orchestral colors have made the Italian Capriccio a popular score from the time of its first performance in Moscow the following December.

VARIATIONS ON A ROCOCO THEME
FOR CELLO AND ORCHESTRA, Opus 33
Peter Ilyich Tchaikovsky

Tchaikovsky, that impulsive and romantic Russian, held all his life a passion for the pellucid music of Mozart and the classical style of an earlier century. Thus, when distraught at the failure of his fourth opera, *Va kula the Smith*, he promptly lost himself in work and produced this pastiche of eighteenth-century style in a series of brilliant variations on a graceful theme that seems to be his own. At least, no one has yet iden-

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tified any other source for the tune. When Liszt first heard the work at a festival in Wiesbaden in 1879, his reaction was highly gratifying to the self-doubting composer: "At last, music again!"
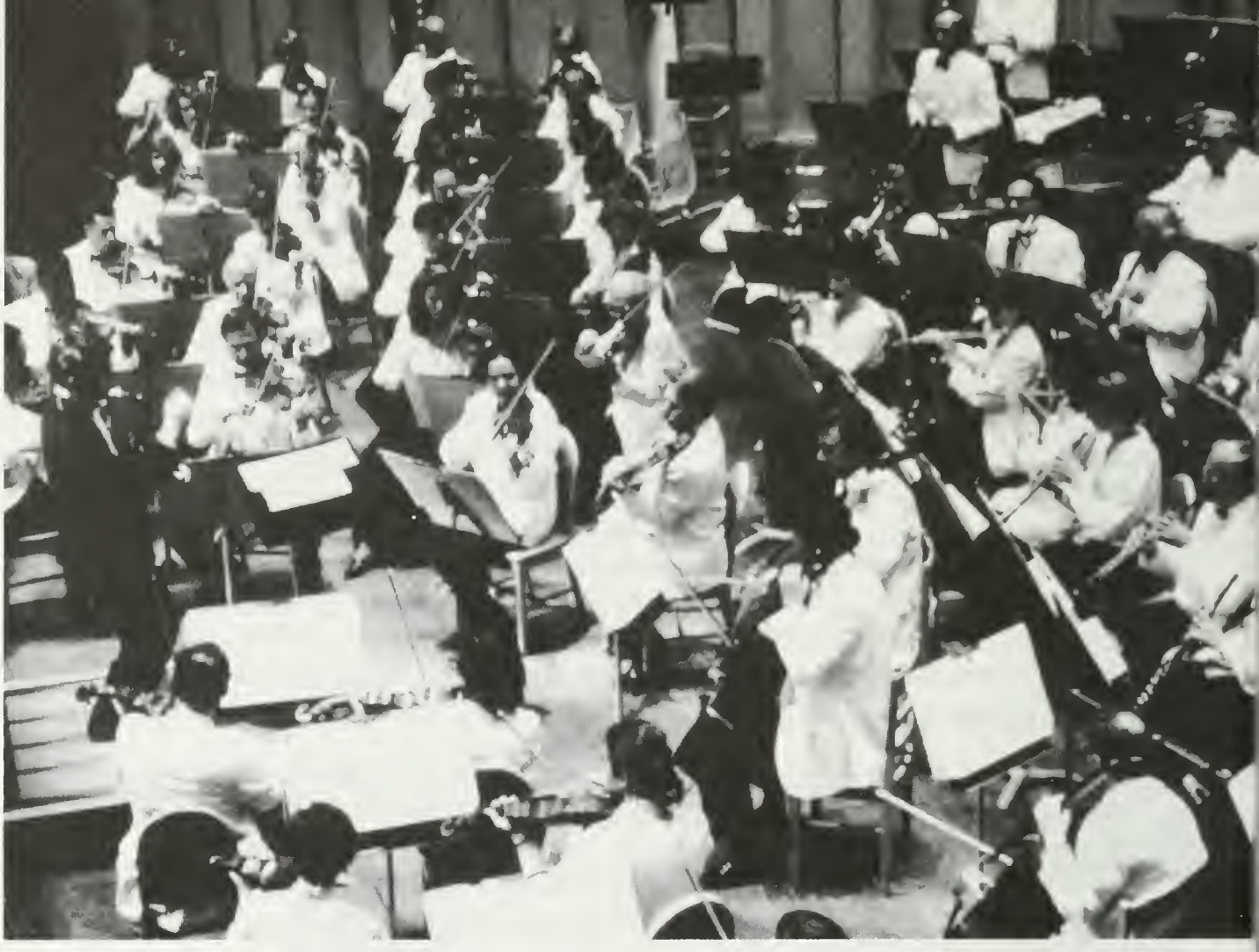
CORTEGE OF BACCHUS, from *SYLVIA*

Leo Delibes (1836-91)

Leo Delibes was the master composer of grand French ballet scores in the mid-nineteenth century. He had a wonderful gift for harmonic variety and orchestral color, both of which stood him in good stead in the theater, for which he wrote almost all his music. *Coppélia*, composed in 1870, is still among the most popular of all romantic ballets, and *Sylvia, or The Nymph of Diana*, which followed it six years later, is even larger and more elaborate. The ballet enjoys that rare combination of qualities: high sophistication combined with tuneful and danceable melodies.

STARS AND STRIPES AT 100

Probably no piece of music is more closely connected in the public mind with the Boston Pops than John Philip Sousa's masterpiece, *The Stars and Stripes Forever*, the world's most famous march. Of course, Sousa composed it in the first place for his own world-famous band, and he performed it regularly until his death in 1931. He actually composed the work in his head while returning from Europe late in 1896. As he paced the deck of the steamer bringing him home, he worked out the details of the score in his imagination, with—as he recalled in his memoirs—"a mental brass band playing the march fully a hundred times during the week I was on the steamer." Not until he had polished its every detail did he set it down on paper; the manuscript bears the date "Xmas '96." *The Stars and Stripes Forever* was published the following spring and had its first performance in Philadelphia on May 14. On that occasion a local critic wrote, "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." The march quickly went around the world; sales of the sheet music earned Sousa $400,000 in his lifetime. But it also won a special place in the affections of Bostonians when, almost immediately after the work had been completed in its original form for band, an orchestral version appeared in the concerts of the "Popular Concerts" given during the summer by the Boston Symphony Orchestra (it was not for a few more years that this springtime event official bowed to the public's habit of calling the concerts by the shorter and racier name of "the Pops"). By the end of the century, Sousa's march had regularly become the final piece on the program (usually as an encore, which is how Sousa himself also programmed it), a position it has not lost in nearly one hundred years. Part of the success of Sousa's march comes from the variety in the tunes, part from the colorful scoring (including what is surely the most famous piccolo solo in the world, as well as an almost equally famous passage for trombones), and part from the performance style, in which Sousa had the featured sections stand as they play. Sousa explained to the press that the three themes of the final trio were meant to represent the three major regions of the country: the broad main theme represented the North (as far as the Midwest), the piccolo tune the South, and the trombone countermelody the entire West.



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FINALE from SYMPHONY NO. 4 in F minor, Opus 36
Peter Ilyich Tchaikovsky

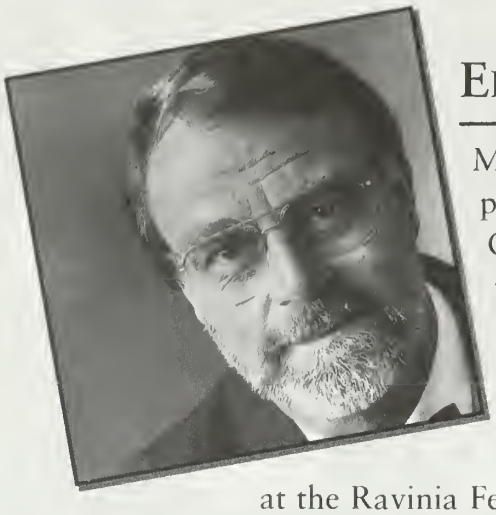
Tchaikovsky composed his Symphony No. 4 in F minor, Opus 36, between May 1877 and January 19, 1878. It has long been regarded as the first of his truly mature symphonies, and perhaps his finest achievement in the genre. Following a grave personal crisis, including an ill-fated marriage, undertaken partly in the hope of concealing his homosexuality, Tchaikovsky was on the verge of attempting suicide. He was saved largely through correspondence and financial support from Nadezhda von Meck, who was devoted to music, especially that of Tchaikovsky. For fourteen years she provided him financial support with the remarkable stipulation that they were never to meet in person.

At the height of his torment and dismay with his marriage, Tchaikovsky escaped to Italy, where he spent the winter completing the Fourth Symphony, dedicated to Nadezhda von Meck. In his letters to her Tchaikovsky always referred to it as "our" symphony. Composed during an extended period of emotional upheaval, the Fourth is arguably his finest symphony, a work of rich expressive force and a more effective architecture than he ever achieved in any other symphony. He considered the work to be a "Fate" symphony in which, at the last, he finds life bearable by taking happiness from the joys of the people around him.

VIOLIN CONCERTO NO. 2 in D MINOR, Opus 22
Henryk Wieniawski (1835-80)

Polish violinist Henryk Wieniawski is regarded as the greatest violin virtuoso of the generation after Paganini. He was admitted to the violin class at the Paris Conservatory at the age of eight, and by eleven he had won first prize on his instrument. He began touring, often with his brother, and composing virtuoso showpieces for himself. In 1860, at the urging of Anton Rubinstein, who was striving to improve musical conditions in Russia, Wieniawski settled in St. Petersburg, where he became solo violinist of the Tsar, concertmaster of the orchestra, leader of a string quartet, and professor of violin at the newly founded conservatory. It was in St. Petersburg that he composed the Second Violin Concerto, his finest work. The work naturally emphasizes its composer's own strengths as a performer in three linked movements with elaborate virtuosity, expressive lyricism, and the popular "gypsy" strains of the finale, which evoked freedom and energy. The piece as a whole embodies its composer's favorite maxim as performer: *Il faut risquer* ("You have to take chances").

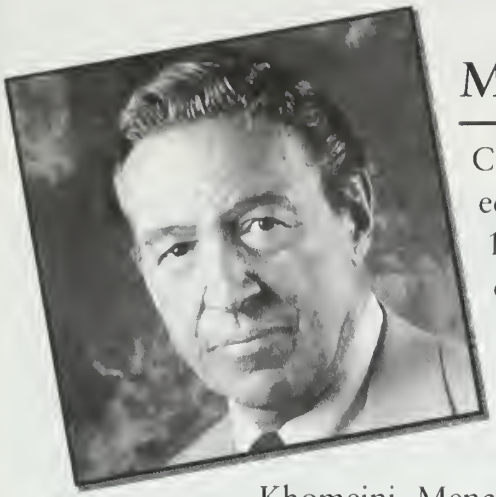
—Steven Ledbetter



Erich Kunzel

Making an unprecedented 100th guest conducting appearance with the Boston Pops, Erich Kunzel has been Conductor of the Cincinnati Pops Orchestra for more than thirty years. He has led the CPO to worldwide success through tour performances and a series of best-selling recordings for Telarc. A regular guest conductor with orchestras across the country, Mr. Kunzel appears each year with the Chicago Symphony at the Ravinia Festival, Los Angeles Philharmonic at the Hollywood Bowl, Cleveland Orchestra at the Blossom Festival, Philadelphia Orchestra at the Mann Music Center and Saratoga Performing Arts Center, Toronto Symphony, Minnesota and Detroit symphonies, and the National Symphony both at the Kennedy Center and on the lawn of the U.S. Capitol, where he appears annually in the nationally televised Memorial Day and July 4th concerts. His compact discs with the CPO have included *The Sound of Music*, *Victory at Sea*, and *Chiller*, all of which reached number one on *Billboard*'s Crossover chart. Their *American Jubilee* album was awarded the Grand Prix du Disque in 1989 and that same year *A Disney Spectacular* was nominated for a Grammy and was also named Best Classical Record of the Year in Japan. Both *The Music Man* and *Amen! A Gospel Celebration* (with soloists Jennifer Holliday, Maureen McGovern, and Lou Rawls) received Grammy nominations. The most successful *Billboard* Classical/Crossover recording artist in history, Erich Kunzel was named Classical Crossover Artist of the Year for four consecutive years by the publication. The recent release of *The Great Fantasy and Adventure Album* brings the total number of Cincinnati Pops releases on Telarc to fifty-one. Mr. Kunzel was awarded the 1989 Sony Tiffany Walkman Award in recognition of his "visionary recording activities over the past ten years" and was named by the Ohio Arts Council as a special recipient of the 1991 Governor's Awards for the Arts in Ohio.

Educated at Dartmouth, Harvard, and Brown universities, Erich Kunzel studied with and was personal assistant to Pierre Monteux. Invited by former Cincinnati Symphony Orchestra Music Director Max Rudolf to join the orchestra in 1965 and asked to take over the "8 O'Clock Pops" series, Mr. Kunzel immediately showed an affinity for the pops repertoire even though he never previously considered this aspect of an orchestral career. From 1981 to 1983 he was Music Director of the San Francisco Symphony Orchestra Pops Concerts, sponsored by the San Francisco Art Commission. He previously served on the faculties of Brown University and the University of Cincinnati College-Conservatory of Music. He made his professional debut in 1957, conducting the Santa Fe Opera Company. Since 1970, when he was invited by Arthur Fiedler to conduct the Boston Pops, Erich Kunzel has led the ensemble regularly at Symphony Hall and also on tour in the United States and England.



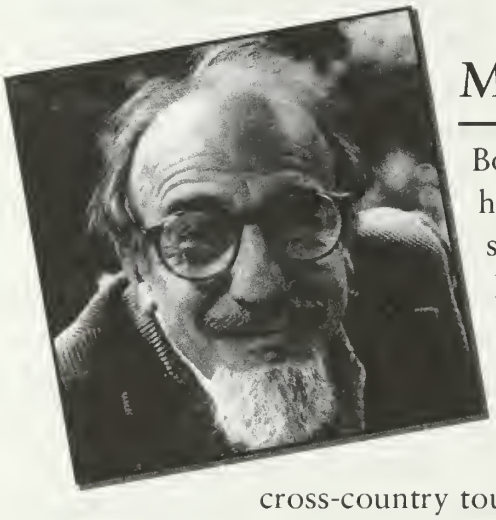
Mike Wallace

CBS News Correspondent Mike Wallace has been co-editor of *60 Minutes* since its premiere on September 24, 1968. The 1996-97 season marks his 29th on the broadcast. His numerous interviews read like a "Who's Who" of newsmakers: George Bush, Ronald and Nancy Reagan, Jimmy and Rosalynn Carter, Gerald Ford, Richard Nixon, Lyndon B. Johnson, John F. Kennedy, Deng Xiaoping, Gen. Manuel Noriega, the Ayatollah Khomeini, Menachem Begin, Anwar el-Sadat, Yasir Arafat, the Shah of Iran, King Hussein, Hafez Assad, Muammar Qaddafi, H.R. Haldeman, Kurt Waldheim, Vladimir Horowitz, Itzhak Perlman, Johnny Carson, Mikhail Baryshnikov, and Leonard Bernstein. Mr. Wallace's experience as a newsman dates back to the 1940s, when he was a radio newswriter and broadcaster for the *Chicago Sun*. After serving as a naval communications officer during World War II, he became a news reporter for radio station WMAQ Chicago. He first joined CBS in 1951, left the network in 1955, and returned in 1963, when he was named a CBS News Correspondent. He headed the television program *Night Beat* in New York (1956-57) and *The Mike Wallace Interview* on ABC (1957-60). From 1959 to 1961 he anchored the Peabody Award-winning public affairs series *Biography*, which focused on a wide range of historical figures. His book, *Mike Wallace Asks*, a compilation of interviews from *Night Beat* and *The Mike Wallace Interview*, was published in 1958 and his memoir, *Close Encounter,* co-authored with Gary Paul Gates, was published in 1984. Mike Wallace reported from Vietnam in 1962 and, after returning to CBS, covered the war several times between 1967 and 1971. In September 1990, CBS News presented a one-hour special, "Mike Wallace Then and Now," about his forty years of reporting and interviewing. More recently, his interview of the highest-ranking tobacco executive ever to turn whistle-blower, Dr. Jeffrey Wigand (who revealed critical tobacco industry secrets for the first time on television) was broadcast on *60 Minutes* and *The CBS Evening News* in February 1996. Also in 1996 Mr. Wallace won the Robert F. Kennedy Journalism Award grand prize and television first prize for "In the Killing Fields of America," a three-hour *CBS Reports* on violence in America, which he co-anchored. Among his numerous other professional honors are eighteen Emmy Awards, two Alfred I. duPont-Columbia University Awards, three George Foster Peabody Awards, a Robert E. Sherwood Award, a Distinguished Achievement Award from University of Southern California School of Journalism, a Robert F. Kennedy Journalism Award in the international broadcast category, the Carr Van Anda Award from Ohio University, and honorary doctorates from the University of Massachusetts, the University of Michigan, and the University of Pennsylvania. Elected in 1975 to the Society of Professional Jounalists, Sigma Delta Chi, he was honored in 1989 by Chicago's Museum of Broadcast Communications for his lifelong contribution to radio and television. In 1991 he was inducted into the Television Academy Hall of Fame and was honored by the Radio/Television News Directors Association (RTNDA) with the Paul White Award. The International Radio and Television Society named him Broadcaster of the Year in 1993. Born in Brookline, Massachusetts, Mike Wallace holds a bachelor's degree from the University of Michigan.



Ronald Lowry

Principal cellist of the Boston Pops Esplanade Orchestra, Ronald Lowry is also principal cellist of the Boston Ballet Orchestra and the Harvard Chamber Orchestra. Formerly principal cellist of the Handel & Haydn Orchestra under Christopher Hogwood, Mr. Lowry performs frequently with the Boston Symphony and Boston Pops orchestras. He has been soloist with the Concert Arts Orchestra of Boston, the National Symphony of Costa Rica, the New England Conservatory Symphony, the Boston Ballet Orchestra, and other New England ensembles. As a chamber musician, Mr. Lowry has performed with Chamber Music East, at the Monadnock Music Festival, and as guest artist with the Muir String Quartet and the Boston University Chamber Players. He has premiered works with Griffin Ensemble, Composers in Red Sneakers, NuClassix, the new music ensemble Collage, and Boston Musica Viva, and has recorded for Virgin Classics, Albany, Newport Classics, CRI, Northeastern, and Neume. Mr. Lowry is currently on the faculties of the New England Conservatory Extension Division and the Longy School of Music. His own teachers have included Janos Starker, Laurence Lesser, and Aldo Parisot. Ronald Lowry holds a bachelor's degree from Indiana University and a master's degree from New England Conservatory. He is making a return appearance with the Boston Pops Esplanade Orchestra, having made his debut as a soloist in 1993.



Mitch Miller

Born in Rochester, New York, Mitch Miller has made his way through all aspects of American music. As a scholarship student at the Eastman School of Music in Rochester, he played oboe with the Rochester Philharmonic and won the first oboe chair with the nearby Syracuse Symphony. After graduation he moved to New York, where he played oboe in both symphonic and popular orchestras. In 1934 Mr. Miller went on a cross-country tour with an orchestra assembled by George Gershwin, performing the composer's major works, including *Rhapsody in Blue* and the Concerto in F with Gershwin as piano soloist. Several years later, Mr. Miller began to record as an oboist. His recordings of concertos by Cimarosa (1948), Vaughan Williams (1948), and Mozart (1950) are still considered definitive. Mitch Miller's tenure as head of popular records at Columbia Records remains one of the industry's success legends. He introduced and promoted such performers as Patti Page, Frankie Laine, Rosemary Clooney, Doris Day, Tony Bennett, Johnny Mathis, Erroll Garner, and Leslie Uggams. While at Columbia, Mr. Miller also recorded and conducted several "sing-along" albums, which were enormously popular. Altogether, the series sold more than 20 million copies, making Mitch Miller the largest-selling album artist in the record business, a position he held until 1976. The records' popularity led to the television series "Sing Along with Mitch"and a series of successful tours. In more recent years Mr. Miller has enjoyed a



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fruitful career as a conductor of symphony orchestras across the United States and Canada and in Italy; he also served as Principal Pops Conductor of the Buffalo Philharmonic. His 1987 recording (Arabesque) with the London Symphony Orchestra and pianist David Golub of Gershwin's *Rhapsody in Blue*, the Concerto in F, and *An American in Paris*, was named by *Time* magazine as one of the Ten Best Recordings of the Year. He also led the London Symphony in an acclaimed 1989 recording (also on Arabesque) of Paganini and Wieniawski violin concertos with Mark Kaplan as soloist. Mitch Miller has led Boston Pops concerts on many occasions, most recently in June 1996.



Mark Kaplan

Violinist Mark Kaplan has had engagements with nearly every major American orchestra, including the New York and Los Angeles philharmonics, the Cleveland and Philadelphia orchestras, the National Symphony Orchestra, and the symphony orchestras of St. Louis, Pittsburgh, Baltimore, Minnesota, Cincinnati, and Indianapolis. He has collaborated with many of the world's foremost conductors and has appeared regularly at festivals such as Aspen, Blossom, Chautauqua, Grant Park, Ravinia, Saratoga, and Wolf Trap. Mr. Kaplan has maintained a flourishing career in Europe since his debut there in 1975, when he substituted on short notice for Pinchas Zukerman in a performance of the Bartók Concerto in Cologne under the baton of Lawrence Foster. In subsequent seasons Mr. Kaplan has made concerto and recital appearances in all the musical centers of Europe: London, Berlin, Paris, Vienna, Prague, Zurich, Amsterdam, Copenhagen, and Milan. His 1996-97 season has included appearances with the Chicago Symphony Orchestra, the New Jersey Symphony Orchestra, and the Buffalo Philharmonic, as well as three European tours. Devoted to chamber music, Mr. Kaplan performs and records regularly as part of the Golub-Kaplan-Carr Trio, as well as at numerous chamber music festivals. His most recent recording features Bartók's Violin Concerto No. 2 and Dohnányi's Violin Concerto No. 2 with Lawrence Foster and the Orchestra of Barcelona (Koch International Classics). The Golub-Kaplan-Carr Trio's latest release, featuring trios of Tchaikovsky and Smetana (Arabesque), received the 1996 INDIE Award for Best Classical Album by an Ensemble. Mark Kaplan's other recordings include violin concertos of Paganini, Wieniawski, and Viotti, Brahms's Double Concerto, Spanish Dances of Arasta, various works of Bartók, violin and piano sonatas of Schubert and Schumann, the solo violin works of J.S. Bach, and trios of Brahms, Debussy, Fauré, Mendelssohn, Saint-Saëns, and Schubert. Mr. Kaplan plays a violin made by Antonio Stradivari in 1685. It is named "The Marquis" after the Marchese Spinola, whose family owned the violin for several generations.



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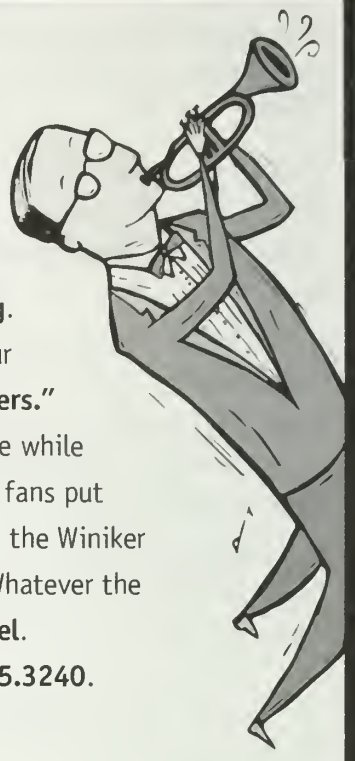
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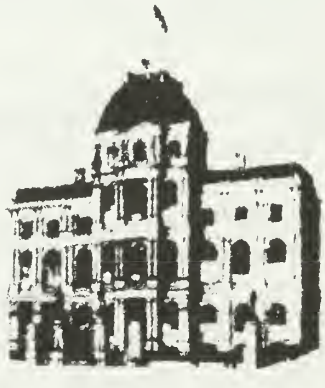
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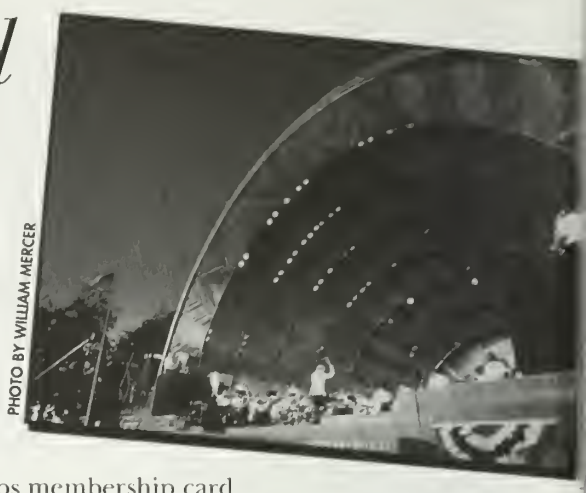


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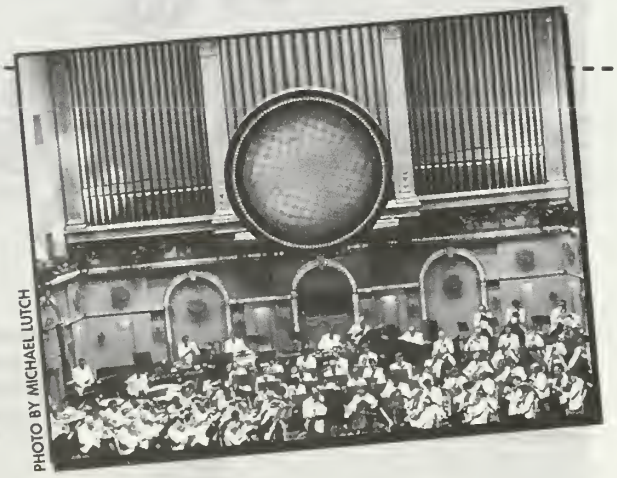


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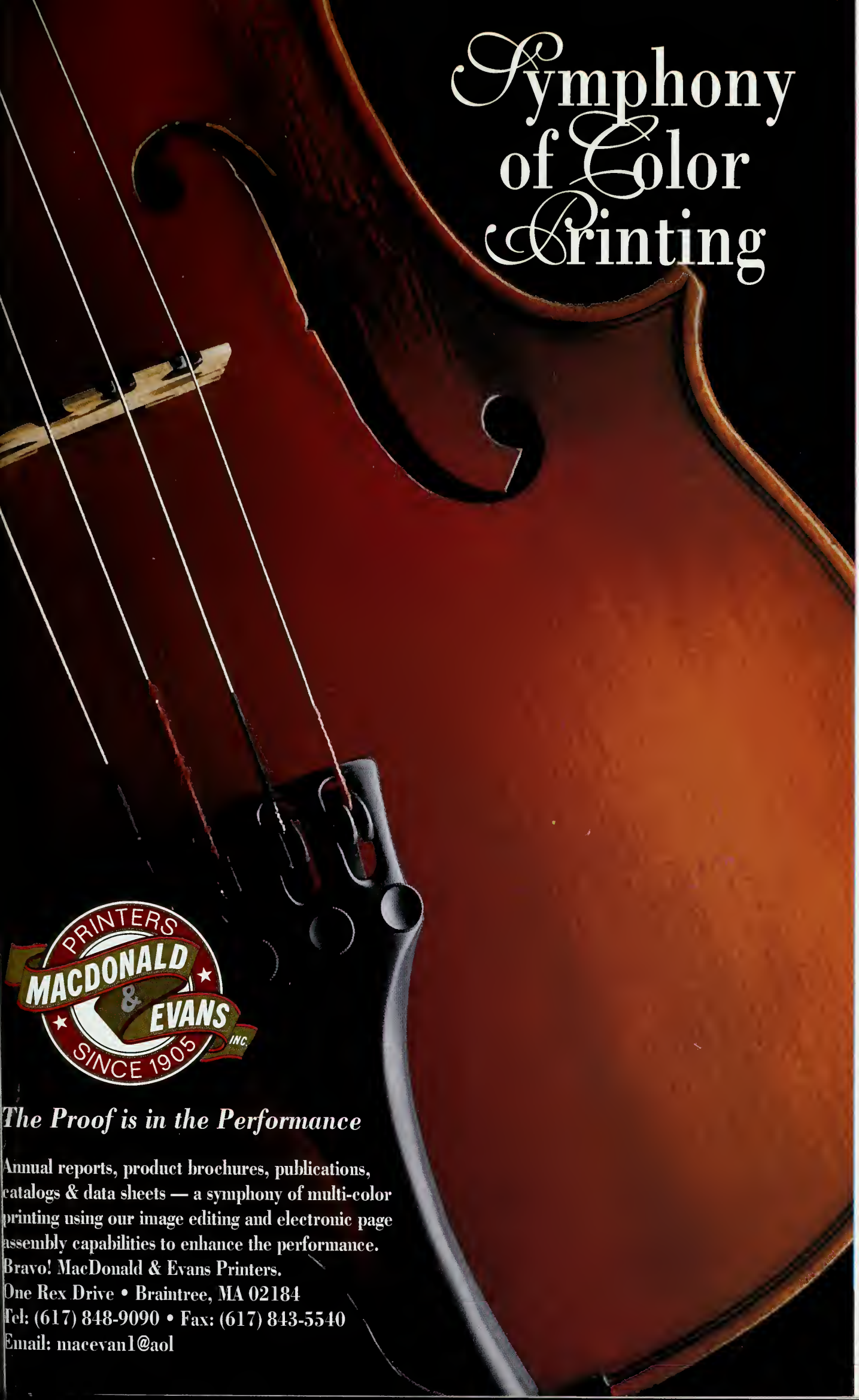
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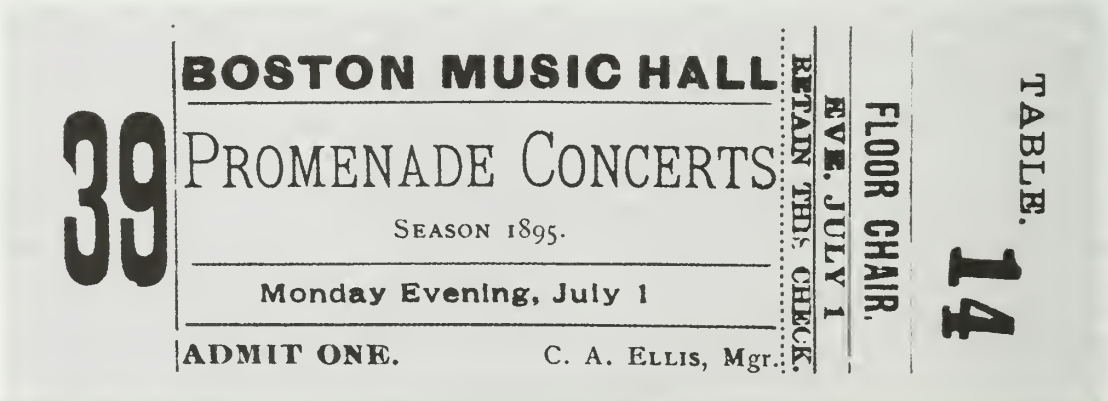
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The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson



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Keith Lockhart

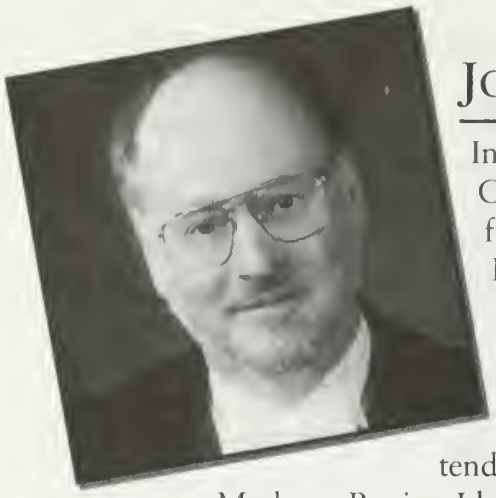
In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made sixteen television shows, including twelve new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; made his Carnegie Hall debut with the Boston Pops Orchestra; and released to great acclaim *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, the first recording of a four-year, six-album contract with RCA Victor. This month he makes his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Mr. Lockhart's second album with the Pops, *American Visions*, released on June 17, features music evocative of great American landscapes by Bernstein, Copland, Williams, Kern, Ives, and other American composers. Their third album, recorded in May, will be a collection of traditional and contemporary Celtic music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

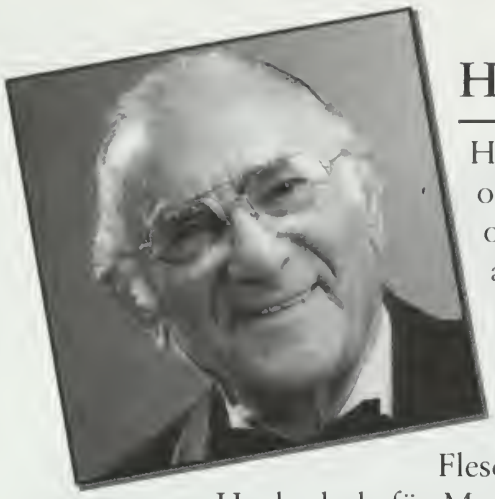
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Beranek Chair, fully funded in perpetuity
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Gottfried Wilfinger
Leo Panasevich
Raymond Sird
Ikuko Mizuno
Amnon Levy
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Wendy Putnam

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French
*Kelly Barr
§Joseph Conte
§Michael Rosenbloom
§Brynn Albanese

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
*Jerome Patterson
Luis Leguía
Carol Procter
Ronald Feldman
*Jonathan Miller
*Owen Young
*Andrew Pearce

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John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

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Elizabeth Ostling
Fenwick Smith

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Mark McEwen

English Horn
Robert Sheena

Clarinets
Thomas Martin
Scott Andrews

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

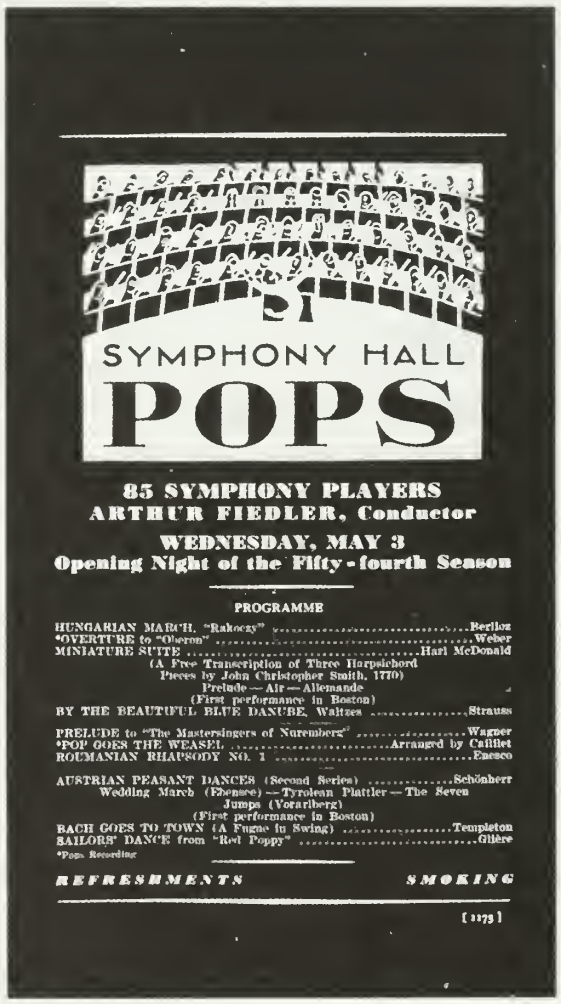
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

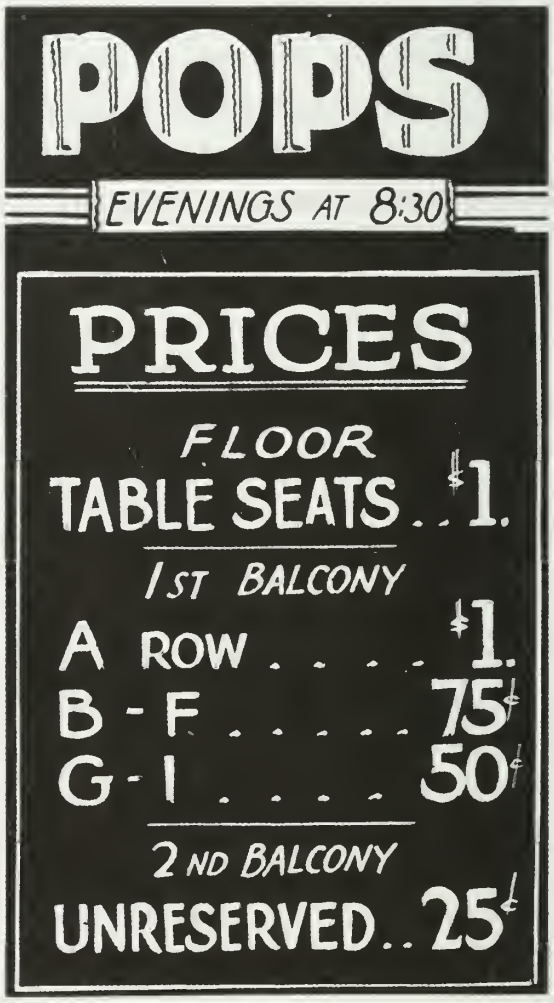
This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler


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BY THE BEAUTIFUL BLUE DANUBE, Waltzes Strauss
PRELUDE to "The Mastersingers of Nuremberg" Wagner
*POP GOES THE WEASEL Arranged by Caillet
ROUMANIAN RHAPSODY NO. 1 Enesco
AUSTRIAN PEASANT DANCES (Second Series) Schönherr
Wedding March (Ebensee) — Tyrolean Plattler — The Seven Jumps (Vorarlberg)
(First performance in Boston)
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had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he will lead the Boston Pops Esplanade Orchestra on tour to Japan.



THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Jennifer Elowitch
Maynard Goldman
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
Harris Shilakowsky
Priscilla Hallberg

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome
David Feltner

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
John Salkowski
Joseph Holt
Gregory Koeller
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Linda Toote

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Julie Vaverka
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Darren Acosta
Lawrence Isaacson
Donald Sanders
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
Fred Buda
Dean Anderson
Neil Grover
Patrick Hollenbeck

Harp
Judy Saiki

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Howard Hanson
The Housatonic at Stockbridge
Charles Ives
Buckaroo Holiday from Rodeo
Aaron Copland
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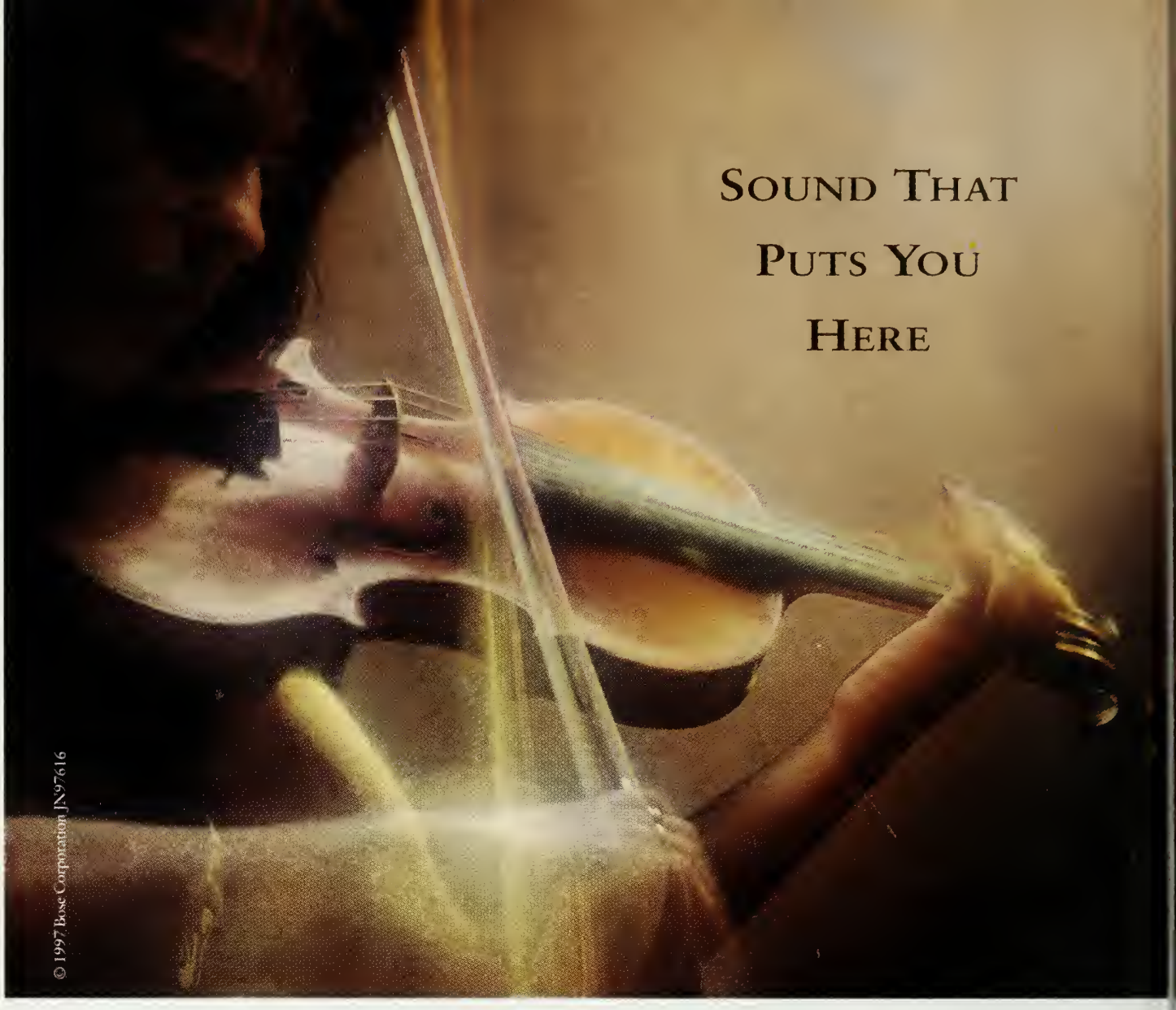
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Tuesday evening, June 24, 1997, at 8:00

Hymn To New England, from *New England Time Capsule*	Williams
Times Square: 1944, from *On the Town*	Bernstein
Excerpts from *Mississippi* Suite Old Creole Days—Mardi Gras	Grofé
Savannah River Holiday	Nelson

INTERMISSION

Rhapsody on a Theme of Paganini SERGEY SCHEPKIN, piano	Rachmaninoff

INTERMISSION

Jellicle Ball, from *Cats*	Lloyd Webber-Cullen
Selections from *Beauty and the Beast* Prologue—Belle—Be Our Guest— Beauty and the Beast	Menken-Ramin

A Tribute to Glenn Miller

Song of the Volga Boatmen	trad.-Finegan/Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico
Long Live the King! A Tribute to Elvis Jailhouse Rock—Can't Help Falling in Love— Hound Dog	arr. Hollenbeck

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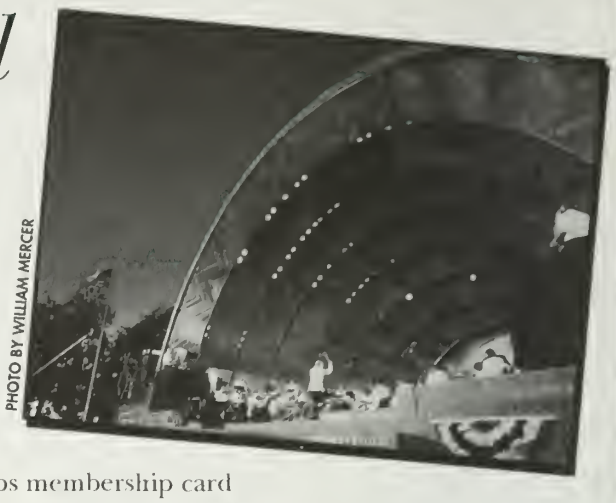


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Please send your Pops Fund gift before August 31, 1997
For further information, please contact Joyce Hatch,
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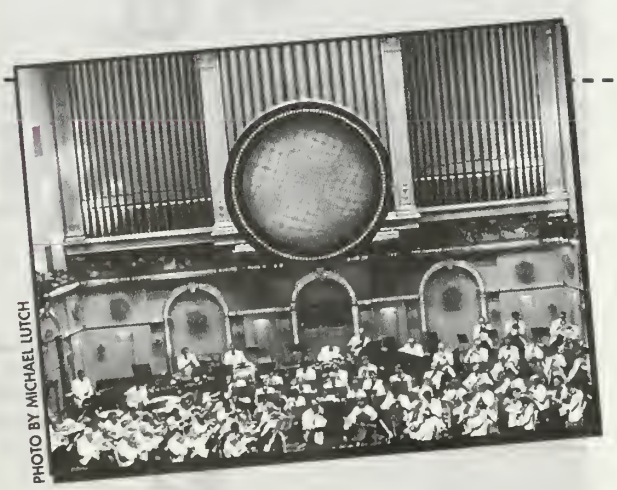


PHOTO BY MICHAEL LUTCH

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, June 25, 1997, at 8:00

Hymn To New England, from *New England Time Capsule* — Williams

Times Square: 1944, from *On the Town* — Bernstein

First movement (Andante comodo) from Concerto for Viola and Orchestra — Walton

JONATHAN MOERSCHEL

Winner, 1997 BSO Youth Concerts Concerto Competition, supported by The Cornelius A. and Muriel P. Wood Charity Fund

Savannah River Holiday — Nelson

INTERMISSION

Totentanz — Liszt

EUGENIA CHOI, piano

Winner, 1997 Boston Pops Concerto Competition, supported by Brookline Youth Concerts in honor of Harry and Marion Dubbs

Maypole Dances, from *Merry Mount* Suite — Hanson

INTERMISSION

Jellicle Ball, from *Cats* — Lloyd Webber-Cullen

Selections from *Beauty and the Beast* — Menken-Ramin

Prologue—Belle—Be Our Guest—
Beauty and the Beast

A Tribute to Glenn Miller

Song of the Volga Boatmen — trad.-Finegan/Hayman

Runnin' Wild — Grey/Wood/Gibbs-Nestico

Long Live the King! A Tribute to Elvis — arr. Hollenbeck

Jailhouse Rock—Can't Help Falling in Love—
Hound Dog

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Thursday evening, June 26, 1997, at 8:00



Hymn To New England, from *New England Time Capsule*	Williams
Times Square: 1944, from *On the Town*	Bernstein
Excerpts from *Mississippi Suite*	Grofé
Old Creole Days—Mardi Gras	
Savannah River Holiday	Nelson

INTERMISSION

Rhapsody on a Theme of Paganini	Rachmaninoff
SERGEY SCHEPKIN, piano	

INTERMISSION

Jellicle Ball, from *Cats*	Lloyd Webber-Cullen
Selections from *Beauty and the Beast*	Menken-Ramin
Prologue—Belle—Be Our Guest— Beauty and the Beast	

A Tribute to Glenn Miller

Song of the Volga Boatmen	trad.-Finegan/Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico
Long Live the King! A Tribute to Elvis	arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love— Hound Dog	

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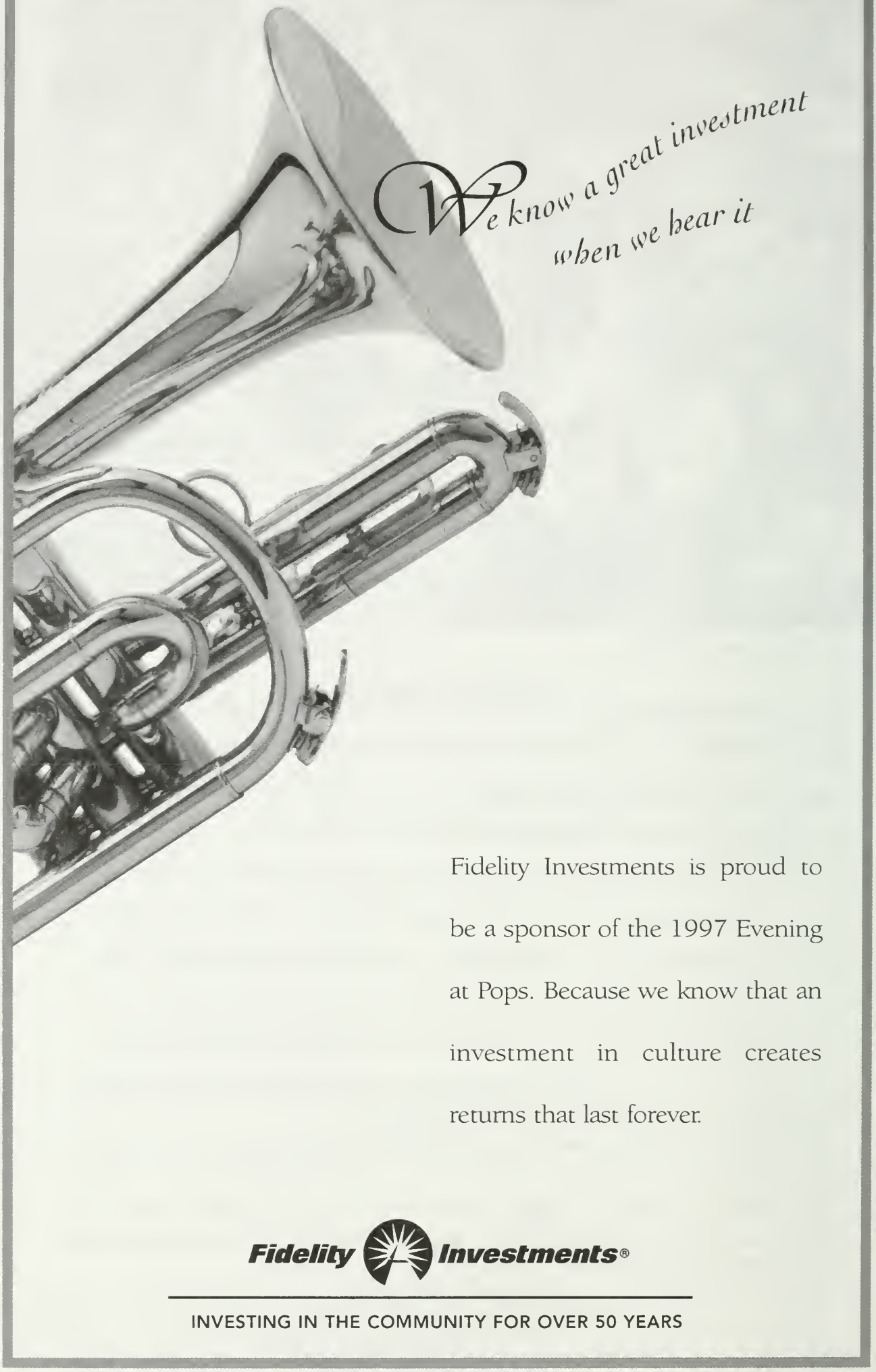
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, June 27, 1997, at 8:00

HARRY ELLIS DICKSON conducting

Entrance of the Guests, from *Tannhäuser* — Wagner

Overture to *The Barber of Seville* — Rossini

Clair de lune — Debussy-Mouton/Piston

Masquerade Suite — Khachaturian
Waltz—Romance—Galop

INTERMISSION

LEON GREGORIAN conducting

Violin Concerto No. 1 in G Minor, Opus 26 — Bruch
Prelude: Allegro moderato
Adagio
Finale: Allegro energico

ARA GREGORIAN

Hayr Mer (The Lord's Prayer) — arr. Rouben Gregorian

Mer Hairenik (Armenian National Anthem) — arr. Leon Gregorian

INTERMISSION

HARRY ELLIS DICKSON conducting

Strike Up the Band — Gershwin-Green

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—How Can Love Survive—
The Lonely Goatherd—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—An Ordinary Couple—
No Way to Stop It—Maria—Climb Every Mountain

When the Saints Go Marchin' In — arr. May

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Baldwin Piano

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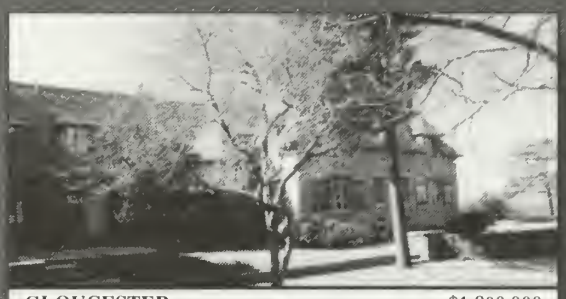
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Exciting Contemporary designed by famed architect Jeremiah Eck offers 9 rooms and 4 bedrooms on 2 private acres. The residence enjoys several unique features including two story vaulted ceilings, a glass chimney skylight, balconies and a bluestone terrace enclosed by a fieldstone wall.

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MILTON **$674,000**

"Fieldstone Farm", a restored carriage house situated on almost two acres, features a marble floored entrance with oak staircase, gracious formal rooms, a dark cherry kitchen. Two master suites and underground parking are some of the many features found in this unique residence.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, June 28, 1997, at 8:00

CHARLES FLOYD conducting
SWING NIGHT

Runnin' Wild	Grey/Wood/Gibbs-Nestico
Little Brown Jug	Eastburn-Nestico
Moonlight Serenade	Miller-Hayman
One O'Clock Jump	Basie-Nestico
Song of the Volga Boatmen	trad.-Finegan/Hayman
The Anvil Chorus	Verdi-Grey/Nestico

INTERMISSION

St. Louis Blues March	Handy/Miller-Hayman
Unforgettable	Gordon-Morley
Bob Winter, piano solo	
Song of India	Rimsky-Korsakov-Sebesky
Satin Doll	Ellington-Hayman
Bob Winter, piano solo	
A Tribute to Duke Ellington	arr. Burns
Sophisticated Lady—Take the 'A' Train— Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)	

INTERMISSION

Opus One	Oliver/Garris-Wilcox
Begin the Beguine	Porter-May
Sunrise Serenade	Lawrence/Carle-Hayman
A String of Pearls	Grey-Hayman
Stompin' at the Savoy	Goodman-Osser
In the Mood	Garland-Osser
Sing, Sing, Sing	Prima/Goodman-Hyman

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, June 29, 1997, at 7:30

CHARLES FLOYD conducting
with THE BOSTON POPS GOSPEL CHOIR and members of
THE TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor
GOSPEL NIGHT

Le Caprice de Nanette, from *Petite Suite de Concert* — Coleridge-Taylor
Marche Militaire, from *Othello* Suite — Coleridge-Taylor
Lyric for String Orchestra (*Lament*) — Walker
Satin Doll — Ellington-Hayman
Bob Winter, piano solo
A Tribute to Duke Ellington — arr. Burns
Sophisticated Lady—Take the 'A' Train—
Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)

INTERMISSION

Theme from *Exodus* — Gold-Mason

Three Spirituals

Soon-Ah Will Be Done — trad.-Dawson
Ain'-A That Good News — trad.-Dawson
Ain't Got Time to Die — trad.-Johnson
FREDENA WILLIAMS
The Ten Commandments (World premiere) — Robinson-Floyd

INTERMISSION

Wonderful — Coley-Floyd
NORRIS WELCH
Hold It Up — Bridges-Floyd
SHARON MOLDEN
Stranger — Lawrence-Floyd
JUDI HOLLINGSWORTH-GREENE
You Didn't Give Up On Me — Moody-Floyd
IDA KAMRARA and CHRISTINA DeVAUGHN
When Sunday Comes — Lawrence-Floyd
KATANI SUMNER
Solid Rock — Bridges-Floyd
EVELYN McDONALD

Rhythm Section: Dennis Montgomery, organ; Anthony Hall, drums; Langston "Skip" Smith, bass; Jerome Kyles, piano

This concert is sponsored in part by Partners Healthcare.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

HYMN TO NEW ENGLAND
John Williams (b.1932)

John Williams composed *Hymn to New England* as the score to accompany *New England Time Capsule*, a film filled with breathtaking wide-angle aerial views of the New England landscape, from the rocky seacoast into the mountains of the northern Appalachian chain. Made in 1987 for the Mugar Omni Theater of Boston's Museum of Science, the film clearly called for broad, soaring melodies and spacious scoring, with references to traditional New England hymnody and folk song, and the composer obliged. The score was performed for the first time at the Opening Night at Pops concert on May 5, 1987.

TIMES SQUARE: 1944, from *ON THE TOWN*
Leonard Bernstein (1918-90)

Leonard Bernstein's first Broadway show, *On the Town*, opened just before the end of 1944. The plot was based on the scenario of his ballet *Fancy Free*—a light-hearted romp tracing the experiences of some sailors on leave for twenty-four hours in Manhattan. Gabey, Chip, and Ozzie each has plans for his first visit to New York. But Gabey falls in love at first sight with the photo of a girl on a subway poster, "Miss Turnstiles," and enlists the aid of his friends in locating her. The songs and dances capture equally the bustle and energy of New York and the loneliness of a stranger in the big city. The lively depiction of Times Square was the finale of the show's first act.

MISSISSIPPI SUITE
Ferde Grofé (1892-1972)

Although Ferde (born Ferdinand) Grofé was a native of New York City, he grew up on the west coast and played for a decade in the viola section of the Los Angeles Philharmonic. But he was also active in film, theater, vaudeville, and cabaret ensembles and by 1917 had already become an arranger and pianist for bandleader Paul Whiteman. He created the sound of the Whiteman band, known through the extraordinarily popular recordings of "Avalon," "Whispering," and other songs, and secured his own reputation in 1924 when he orchestrated George Gershwin's *Rhapsody in Blue* for its

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premiere by the Whiteman band. For a time he taught composition and arranging at Juilliard. His own original scores were usually programmatic, depicting scenes in American life in a way that combined the sophistication of European music with the melodic and rhythmic flair of American popular styles. Few of these are much remembered, though the *Grand Canyon Suite* (1931) has always retained its popularity. The *Mississippi Suite* is perhaps his second best-known work. Translating into sound the impressions of the natural habitat, the music is evocative in the way that the best film scores are, filled with harmony and color and warm melody.

SAVANNAH RIVER HOLIDAY
Ron Nelson (b.1929)

Ron Nelson studied at the Eastman School of Music in the days when Howard Hanson was director; he teaches at Brown University. *Savannah River Holiday* is his best-known work, a bright and lively overture that put him in great demand for other similar pieces. The score does not quote from any actual American tunes, but its two kinds of music, described by the composer as "gay and reckless" on the one hand, "quiet and reflective" on the other, provide a full range of festive images.

RHAPSODY ON A THEME OF PAGANINI, Opus 43
Sergei Rachmaninoff (1873-1943)

Rachmaninoff's last orchestral composition took as its basic material a thematic idea from one of Paganini's caprices for solo violin. This unprepossessing material, which might have been little more than an extravagant finger exercise, had already attracted the attention of a number of composers as the basis of a set of variations, beginning with Paganini himself and continuing with Liszt and Brahms. Rachmaninoff was not, it seems, afraid that all possible variations had already been discovered, because he began work on the theme again in 1934 and quickly composed one of his finest scores, by turns brilliant and dashing or songful and romantic, and even at times just a touch sardonic with the quotation of the medieval *Dies irae* as a countermelody.

BEAUTY AND THE BEAST
Alan Menken (b.1949)

Back in the 1930s, the Walt Disney Studio turned out *Snow White*, a full-fledged "book musical" with songs that supported and developed the story, at a time when hardly any Broadway show was so thoroughly integrated. Today the book musical on Broadway is less important than it has been at any time in the last half-century, but Disney has turned out a string of animated musicals that sustain the tradition at the highest level. *Beauty and the Beast*, with a score by Alan Menken and Howard Ashman, has even been transformed into a Broadway show! The award-winning score moves the story along with melody and rhyme, harmony and wit.

"Beauty and the Beast" © 1991 Walt Disney Music Company/Wonderland Music Company, Inc. Arranged and performed by permission of Walt Disney Music Company/Wonderland Music Company, Inc. All Rights Reserved.

CONCERTO FOR VIOLA AND ORCHESTRA
Sir William Walton (1902-83)

Sir William Walton was one of the major figures of British music in our century. His output was not especially large for his eighty years, but it was wonderfully refined and crossed the entire spectrum of genres, from large symphonies and concertos to small

vocal and chamber pieces, from the abstract to the dramatic, from the serious to the saucy. His best-known works include the oratorio *Belshazzar's Feast*, two symphonies, three concertos (one each for violin, viola, and cello), the colorful and mocking *Façade*, and a large number of film scores including splendid music for three Shakespeare films directed by Sir Laurence Olivier: *Henry V*, *Hamlet*, and *Richard III*. The Viola Concerto (1928-29, revised 1961) owes its existence to Lionel Tertis, a great master of the instrument, who single-handedly inspired the creation of a substantial new repertory of concertos and solo pieces for the Cinderella of the strings, the viola, which has generally been overlooked by composers who write reams of music for violin or cello. Actually, though intended for Tertis, the concerto was first performed by Paul Hindemith. It was very likely inspired, to some degree, by the first violin concerto of Prokofiev, with which it shares a certain poetic quality. Walton's lyricism and soundness of structure made his concerto popular even outside the ranks of new music enthusiasts, and gave him a good deal of needed confidence at a crucial stage in his career—just when he was about to tackle *Belshazzar's Feast*.

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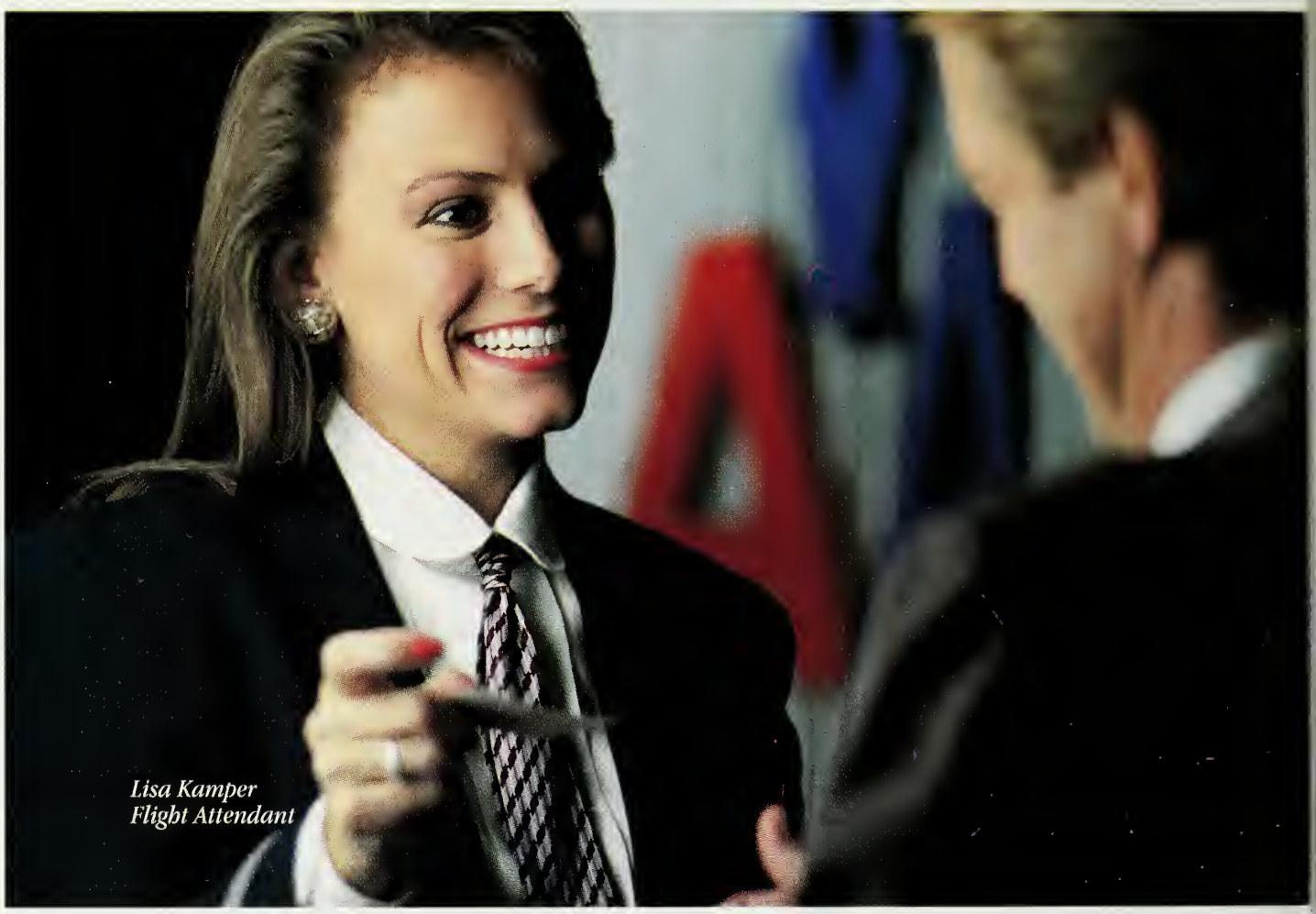
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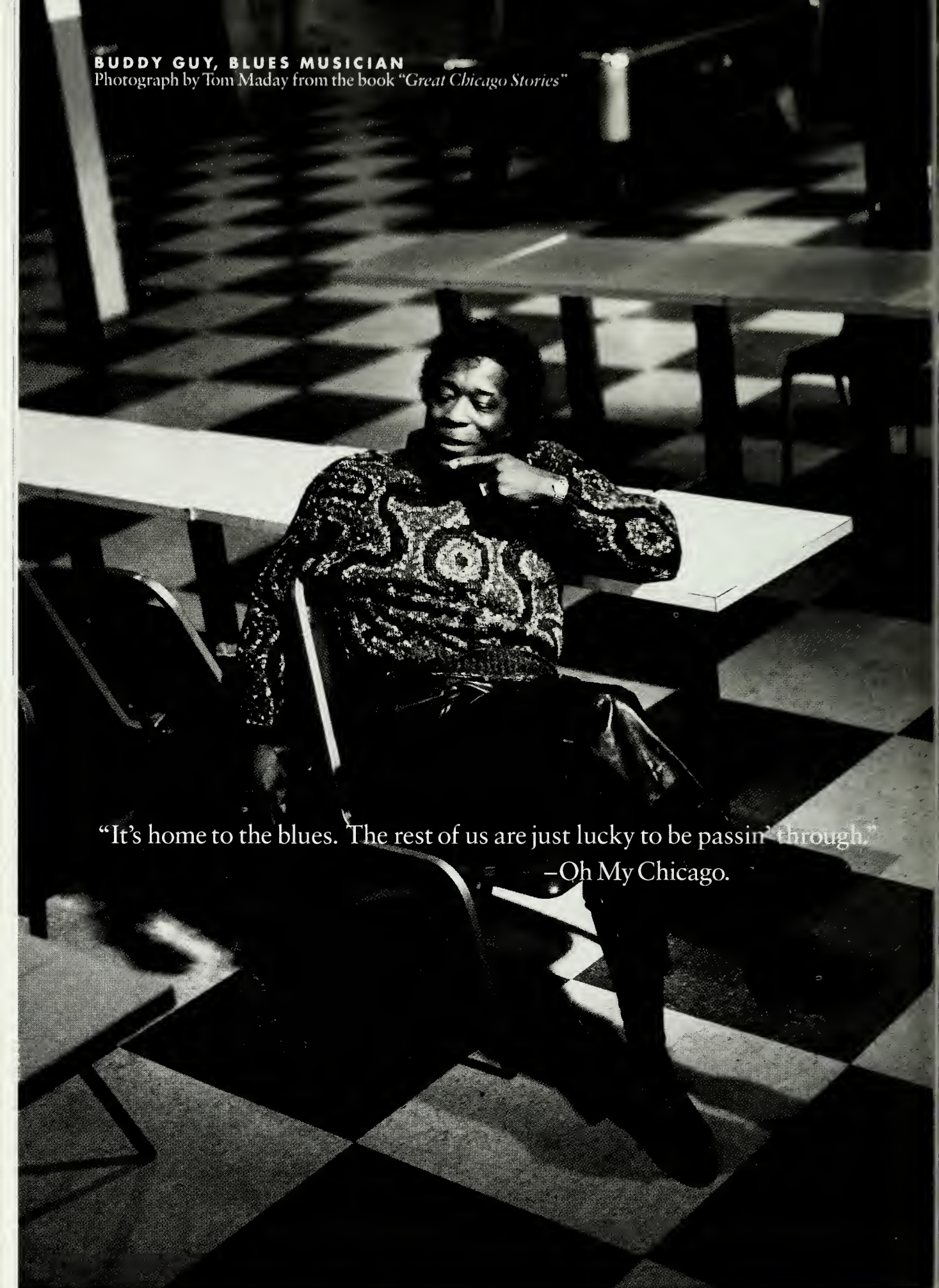
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TOTENTANZ, for piano and orchestra
Franz Liszt (1811-86)

Sometime in the late 1830s Liszt visited Pisa with his mistress, the Countess Marie d'Agoult. There he saw a fourteenth-century fresco depicting the "Dance of Death" (*Totentanz*), which impressed him enormously. In 1838 he began working on a composition inspired by that painting, a work based on the medieval sequence *Dies irae*, a fearsome depiction of the Last Judgement, which is part of the Mass for the Dead. He returned to it ten years later and completed the first version of the score. By the 1850s Liszt had generally abandoned his life as an itinerant virtuoso pianist and settled in the cultured city of Weimar, where he concentrated more on composing. He returned to the *Totentanz* and revised it twice, in 1853 and 1859, before finally allowing a performance in 1865. The concerto-like set of variations treats the three basic musical phrases of the plainsong melody with extraordinary variety and brilliance, with results that are now powerful, now somber, now sarcastic, and now energetic.

MAYPOLE DANCES from *MERRY MOUNT*
Howard Hanson (1896-1981)

Howard Hanson was an important educator (founding director of the Eastman School of Music), conductor, and composer. He was a master of the orchestra; inspired in large part by the symphonies of Sibelius (a natural interest, since his own ancestry was Scandinavian), he produced a series of richly colorful symphonies of his own. But he also wrote one opera, *Merry Mount*, produced at the Metropolitan Opera in 1934. The opera is based on Nathaniel Hawthorne's short story "The May-Pole of Merry Mount," which dealt with the reaction of the Puritans of old Massachusetts to the erection of a maypole—seen by then as a pagan symbol—in a neighboring community. The best-known music of the opera appears in an orchestral suite that Hanson later extracted from the score, including the lively "Maypole Dances."

ENTRANCE OF THE GUESTS, from *TANNHÄUSER*
Richard Wagner (1813-83)

In his earlier operas, Wagner was still seeking his way through the various standard dramatic forms available to him, discovering what was useful to him in finding his own voice as a composer and what he could discard. In *Tannhäuser*, only the second of the works still generally performed, Wagner still used such gestures of the grand opera as massed choruses, large numbers of people on stage, and huge processions, and he planned his plots so as to make such elements possible. In the second act, the drama is put "on hold" for a moment to allow an audience of guests to enter in a stately march before witnessing the contest of song that forms the main matter of the act. There is nothing dramatic going on here, but it did provide us with one of Wagner's most ceremonious march compositions.

OVERTURE to *THE BARBER OF SEVILLE*
Gioachino Rossini (1792-1868)

The Barber of Seville, one of the most brilliant and scintillating of all comic operas, began life in Rome on December 15, 1815, as a notable fiasco, though it recovered soon enough to circle the world and remain with us imperishably. One of the legends of that catastrophic opening night was that Rossini was displeased with the effect of the overture that he had composed for *Almaviva* (as the opera was originally called),

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threw it out, and instead used an overture that had already served him for *Aurelian in Palmira* (Milan, December 1813) and again for *Elizabeth, Queen of England* (Naples, October 1815). Actually, he probably never wrote the supposed original overture for *The Barber of Seville* (he was notoriously lazy, a fact that he cheerfully admitted). And the overtures to *Aurelian* and *Elizabeth* are not quite identical, though they are different orchestrations of the same piece. But it is ironic—and it indicates how little the overture in Rossini's day had to do with the opera at hand—that a work originally written to introduce a serious opera should attain immortality as the overture to Rossini's greatest comic opera.

CLAIR DE LUNE
Claude Debussy (1862-1918)

Clair de lune (English translation, "Moonlight") is one of Debussy's best-known works, largely because so many people played it in their early piano lessons. It is the third of four short piano pieces composed in 1890 and revised fifteen years later for publication under the overall title *Suite bergamasque*. The present orchestral version was created by the distinguished American composer Walter Piston, for many years a professor at Harvard, who has received more world premieres from the Boston Symphony Orchestra than any other composer. *Clair de lune* shimmers with soft silver of the full moon on a quiet summer night.

MASQUERADE SUITE
Aram Khachaturian (1903-78)

Aram Khachaturian's career was largely played out under the ups and downs of Stalinist control of the arts. His Violin Concerto of 1941 won the Stalin Prize, but by 1948, when the directorate of the Composers Union came under political attack, Khachaturian was one of the main composers to be censured, along with Shostakovich and Prokofiev. Following Stalin's death, he was one of the first composers to urge greater creative freedom to artists. His own work is particularly colored by the folklore of his native Armenia. It is revealed most successfully in compositions with pictorial images—ballets, film scores, and incidental music to plays. *Masquerade* was a play by Lermontov to which Khachaturian composed a score in 1941. The composer was hesitant to undertake the task at first, because the music for the original production of the play, in 1917, had been written by Glazunov, but he made a thorough study of the music of Russian composers in St. Petersburg in the early nineteenth century (the period of the play), and the music that he thus composed became enormously popular.

VIOLIN CONCERTO NO. 1 in G Minor, Opus 26
Max Bruch (1838-1920)

Max Bruch was a child prodigy who was, during his lifetime, one of the most popular and frequently performed of German composers. No choral festival in Europe or America was complete without one of his cantatas, *Frithjof*, *Odysseus*, *Achilleus*, and *The Song of the Bell* (after Schiller). He also wrote three operas, three symphonies, and countless other works. But times and tastes change, and today Bruch is remembered almost entirely by a few concertos—and especially by this first violin concerto, composed between 1864 and 1867. The first movement is a prelude, filled with an atmospheric sense of preparation. The slow movement, directly linked to the first, is wonderfully lyric. The finale is an energetic rondo alternating a lively and rhythmic idea with

a soaring, singing theme that lingers in the ear. Its melodious character and skillful writing for the solo instrument have long kept the Bruch First Concerto among the most popular ever written for the violin.

SELECTIONS from *THE SOUND OF MUSIC*
Richard Rodgers (1902-79)

The Sound of Music marked the end of Richard Rodgers' second career as a Broadway composer. Already he had turned out a breathtaking series of shows in the '20s and '30s with lyrics by Lorenz Hart, which included dozens of the best remembered of Broadway show tunes. After Hart's death, Rodgers turned to a new collaborator, Oscar Hammerstein II, and produced with him the epoch-making "book musicals" *Oklahoma*, *Carousel*, *South Pacific*, and *The King and I*, which brought a new seriousness to the Broadway musical play. After a couple of less successful shows, Rodgers

STARS AND STRIPES AT 100

Probably no piece of music is more closely connected in the public mind with the Boston Pops than John Philip Sousa's masterpiece, *The Stars and Stripes Forever*, the world's most famous march. Of course, Sousa composed it in the first place for his own world-famous band, and he performed it regularly until his death in 1932. He actually composed the work in his head while returning from Europe late in 1896. As he paced the deck of the steamer bringing him home, he worked out the details of the score in his imagination, with—as he recalled in his memoirs—"a mental brass band playing the march fully a hundred times during the week I was on the steamer." Not until he had polished its every detail did he set it down on paper; the manuscript bears the date "Xmas '96." *The Stars and Stripes Forever* was published the following spring and had its first performance in Philadelphia on May 14. On that occasion a local critic wrote, "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis." The march quickly went around the world; sales of the sheet music earned Sousa $400,000 in his lifetime. But it also won a special place in the affections of Bostonians when, almost immediately after the work had been completed in its original form for band, an orchestral version appeared in the concerts of the "Popular Concerts" given during the summer by the Boston Symphony Orchestra (it was not for a few more years that this springtime event official bowed to the public's habit of calling the concerts by the shorter and racier name of "the Pops"). By the end of the century, Sousa's march had regularly become the final piece on the program (usually as an encore, which is how Sousa himself also programmed it), a position it has not lost in nearly one hundred years. Part of the success of Sousa's march comes from the variety in the tunes, part from the colorful scoring (including what is surely the most famous piccolo solo in the world, as well as an almost equally famous passage for trombones), and part from the performance style, in which Sousa had the featured sections stand as they play. Sousa explained to the press that the three themes of the final trio were meant to represent the three major regions of the country: the broad main theme represented the North (as far as the Midwest), the piccolo tune the South, and the trombone countermelody the entire West.

and Hammerstein collaborated on a musical version of the autobiography of Maria von Trapp, telling the story of the Trapp Family Singers. It opened on Broadway in 1959, with Mary Martin and Theodore Bikel in the lead roles, and ran more than 1400 performances. And all the world knows of the extraordinary success of the 1965 film starring Julie Andrews. Oscar Hammerstein died while *The Sound of Music* was in its first year on Broadway, and Richard Rodgers began his third Broadway career, writing his own lyrics.

WHEN THE SAINTS GO MARCHIN' IN
arr. Billy May

This is one of the best-known of all spirituals, and the one that has the most evident connection with that particularly American music known as jazz. The song certainly grew up in an oral tradition and only reached print in 1896. It is likely that it originated in the Bahamas, but by now it immediately conjures up visions of New Orleans. There is a persistent, though unconfirmed, story that "When the Saints Go Marchin' In" used to be played twice by black bands at funerals in New Orleans around 1900—slowly on the way to the cemetery, more quickly on the way back. The improvisatory free-for-all featured by these bands once the tune really got going is the basic element of New Orleans jazz.

ST. LOUIS BLUES MARCH
W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

A TRIBUTE TO DUKE ELLINGTON
arr. Ralph Burns (b.1922)

Edward Kennedy ("Duke") Ellington (1899-1974) is the classical composer of jazz, the man who created one masterpiece of jazz composition after another—at the rate of about one a week during his best period. Most of his work was designed to be purely instrumental, but melodies from these scores were often published with lyrics and took on a new life as popular songs. Ralph Burns has arranged a medley of four of Ellington's best-known and most characteristic tunes: "Sophisticated Lady," "Take the 'A' Train," "Mood Indigo," and "It Don't Mean a Thing (If It Ain't Got That Swing)."

BEGIN THE BEGUINE
Cole Porter (1891-1964)

Cole Porter wrote the 1935 show *Jubilee* while on a round-the-world sea voyage with his collaborator Moss Hart. While visiting the Dutch East Indies, he heard a native

dance with a rhythm that fascinated him, and he used it as the basis of a song. But the song had such an unusual form—it is far longer than any other popular song of its era—that audiences had trouble catching on to it, and it made little impression in the show. Only when clarinetist and bandleader Artie Shaw insisted on recording it simply because he happened to like it did the tune take off; Shaw's record sold two million copies, and "Begin the Beguine" was on its way to becoming one of the most popular songs of all time.

LE CAPRICE DE NANETTE from *PETITE SUITE DE CONCERT*
MARCHE MILITAIRE from *OTHELLO*
Samuel Coleridge-Taylor (1875-1912)

Samuel Coleridge-Taylor, half African and half English, was perhaps the first composer of color in the late nineteenth and early twentieth centuries to achieve an international reputation, particularly for the lush and romantic cantata *Hiawatha's Wedding*. He lived most of his life in England, though he visited the United States on four occasions before his premature death, usually to premiere new works at the Norfolk Festival in northwestern Connecticut (a festival that continues to this day under the aegis of the Yale School of Music). Indeed, one of his most popular late works, the cantata *A Tale of Old Japan*, was dedicated to Mr. and Mrs. Carl Stoeckel, the benefactors of that festival, just before Coleridge-Taylor composed his *Petite Suite de Concert*. A work of elegant and lively continental flair, it is regarded by many of the composer's admirers as a masterpiece. The very names of Coleridge-Taylor's different works suggest the range of his interests. Although best known for his choral and vocal works, he also wrote a considerable amount in other musical forms; his output includes a symphony, a violin concerto, ballads, piano music, and many small instrumental and orchestral works. He was especially in demand for the composition of music for the stage. From as early as 1901 he had been regularly commissioned by Sir Herbert Beerbohm Tree to compose incidental music for some of his major London theatrical productions. *Othello*, composed in 1911, was the last such score Coleridge-Taylor was to write.

LYRIC FOR STRING ORCHESTRA (LAMENT)
George Walker (b.1922)

Born in Washington, D.C., George Walker studied at Oberlin College Conservatory, later earning his D.M. A. at the Eastman School of Music and an Artist's Diploma at the Curtis Institute of Music. He also pursued further studies with Nadia Boulanger at Fontainebleau and counts among his other teachers the distinguished pianists Robert Casadesus, Clifford Curzon, and Rudolf Serkin. Active as both pianist and composer, Mr. Walker has written a considerable body of solo music for the piano. His musical style is mostly dramatic and dissonant, reflecting the influence of the serialism that was in its heyday during the middle decades of the century. Yet his music often effects a remarkable marriage of the complex harmonies and melodic gestures of contemporary music with the direct and simple style of the spiritual. His 1995 work *Lilacs*, composed in tribute to the great tenor Roland Hayes and drawing on excerpts from Walt Whitman's "When lilacs last in the dooryard bloom'd," received its world premiere in February 1996 as part of the Boston Symphony Orchestra's "Tribute to Roland Hayes." The work went on to win the 1996 Pulitzer Prize in Music Composition, making George Walker the first African-American to be so honored. (This achievement is the latest in a string of firsts for Mr. Walker, who was the first African-American to graduate from Curtis, the first to earn a doctorate from Eastman, the first African-American

pianist to perform with the Philadelphia Orchestra, and the first to obtain major management through National Concert Artists and Columbia Artists Management.) This evening's audience will be hearing Mr. Walker's first orchestral score, *Lyric for String Orchestra (Lament)* of 1946, performed in honor of the composer's seventy-fifth birthday on June 27.

THE TEN COMMANDMENTS from the folk opera *MOSES*
Walter Robinson

Composer/librettist Walter Robinson recently won a commission from Meet The Composer, Inc., in New York to create a gospel folk opera based on the life of Moses. Chosen from more than seventy applicants nationally, Mr. Robinson was in London during a visit when, as he describes it, "the concept and music for 'The Ten Commandments' unexpectedly began to pour through." The complete folk opera, entitled *Moses*, will have its premiere in Boston on June 7, 1998, in an inter-faith community celebration headed by the Somerville Community Corp., the Jewish Community Relations Council, Facing History and Ourselves, and the Ten Point Coalition, among others.

Walter Robinson was introduced to the Boston Pops through Ronald Feldman, a conductor and Boston Symphony cellist, who led the Springfield Symphony in three selections from Mr. Robinson's gospel opera *Look What A Wonder* in the fall of 1994. Broadway producer Fred Zollo will bring *Look What A Wonder* to the New York stage in spring 1998. Selections from the work were performed for President Clinton and President Nelson Mandela. Mr. Robinson is also noted for his choral piece "Harriet Tubman," which has been described by Pete Seeger as "an American folk classic." That work has been orchestrated for full orchestra and gospel choir and has been performed by the San Francisco and Baltimore pops orchestras. Besides working on the completion of *Moses*, Mr. Robinson is also composing the score for the film *Shadrach*, based on a short story by William Styron.

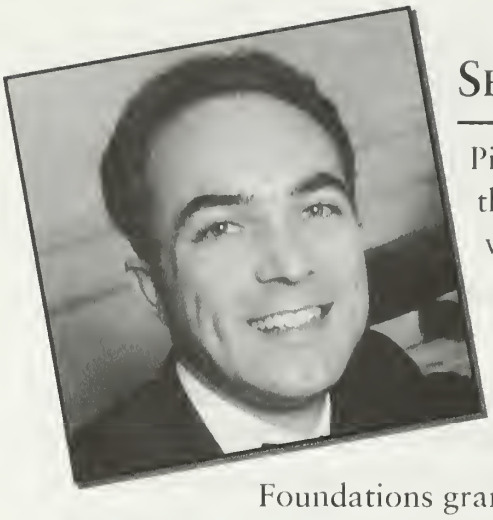
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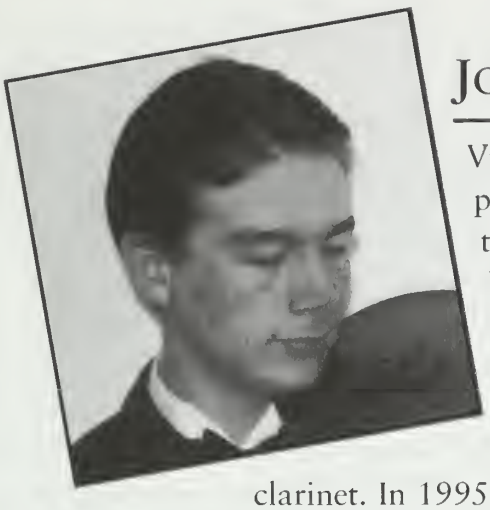
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Sergey Schepkin

Pianist Sergey Schepkin, making his Boston Pops debut this week, performs regularly as recitalist and soloist worldwide. Although the works of J.S. Bach are central to his repertoire, he performs works ranging from Sweelinck to Schnittke. Mr. Schepkin has won numerous prizes, including the 1992-93 Presser Foundation Award, the 1993 Harvard Musical Association Award, the 1994 and 1995 St. Botolph Club Foundations grants, First Prize of the International Competition for Young Musicians in Prague at the age of sixteen, as well as top prizes at the 1985 all-Russia competition and the 1988 Queen Sonja International Music Competition in Oslo. As soloist he has appeared with the St. Petersburg Philharmonic, the Oslo Philharmonic, and the Norwegian Broadcasting Corporation Symphony, among others. He has performed extensively in Russia, Scandinavia, and the United States, and on radio and television in this country and in Europe. Born in St. Petersburg, Russia, Sergey Schepkin started playing the piano at age five. His piano teachers at the St. Petersburg Conservatory included Alexandra Zhukovsky, Grigory Sokolov, Alexander Ikharev, Ekaterina Murina, and Maria Mekler. Mr. Schepkin holds an Artist Diploma from the New England Conservatory of Music, where he studied with Russell Sherman and is currently teaching and finishing his doctorate. An avid chamber musician, Mr. Schepkin has performed with such musicians as Julius Baker, Walter Trampler, Masuko Ushioda, Colin Carr, and Laurence Lesser. In recent years a creative influence on Mr. Schepkin has been that of the distinguished French-American pianist Paul Doguereau, who sponsored and produced Mr. Schepkin's acclaimed compact disc recordings of Bach's *Goldberg Variations* and Partitas (Ongaku Records). The former recording was selected by the *Boston Globe* as one of the best CDs of 1995 and appeared on *Fanfare*'s 1996 Best CDs List. In addition to this week's debut performances with the Boston Pops, Mr. Schepkin's 1996-97 engagements have included a well-received recital appearance on the BankBoston Celebrity Series (Emerging Artists series), a performance of the *Goldberg Variations* at Harvard's Fogg Art Museum, the first of a two-concert series of Bach's complete *Well-Tempered Clavier* in Brooklyn, New York, a duo recital with cellist Colin Carr at Oxford University, England, and appearances at the Monadnock Music Festival in New Hampshire. The 1997-98 season brings a performance of Book II of the *Well-Tempered Clavier*, sponsored by the Brooklyn Friends of Chamber Music, in Brooklyn, New York, all-Bach recitals in Dayton, Ohio, and at Brandeis University, and a performance of Schubert's Sonata in C minor for the Emmanuel Music Series in Boston.



Jonathan Moerschel

Violist Jonathan Moerschel won the 1997 Boston Symphony Orchestra Youth Concerts Concerto Competition, supported by The Cornelius A. and Muriel P. Wood Charity Fund. Making his Boston Pops debut, Mr. Moerschel, who is eighteen years old, began his music studies on the violin at age five with Sarah Scriven and later, with BSO violinist Valeria Kuchment. He also had musical training on the piano and clarinet. In 1995 he switched his studies to the viola under the direction of John Ziarko. For the past two years, Mr. Moerschel has attended the Walnut Hill School for the Performing Arts in Natick. He has been a member of the Youth Philharmonic Orchestra at the New England Conservatory Preparatory Division for two years, where he also participated in the chamber music program. Having graduated from Walnut Hill this month, Jonathan Moerschel will attend this summer's Kneisel Hall Music Festival and will continue his viola studies in the fall at the University of Southern California under the direction of Donald McInnes.



Eugenia Choi

Since arriving in the United States from Korea in 1995, eighteen-year-old Eugenia Choi has won every major piano competition in the area, including the New England Piano Teachers' Association (NEPTA) Competition, the New England Philharmonic Orchestra Competition, and the New England Conservatory Concerto Competition. She won this year's Boston Pops Concerto Competition, supported by Brookline Youth Concerts in honor of Harry and Marion Dubbs. In April she performed with the Youth Philharmonic Orchestra in Jordan Hall. Before coming to this country, Ms. Choi won many nationwide competitions in her native country and was invited to perform several times in the Young Artists Music Festival in Seoul. She graduated this year from Walnut Hill, the independent school for the arts and academics, and New England Conservatory Preparatory School, where she was awarded the Frances B. Lanier Award as the most outstanding student. Currently studying with Wha Kyung Byun, Ms. Choi will continue studying with her at New England Conservatory in the fall. She is making her Boston Pops debut.



Leon Gregorian

A third-generation conductor, Leon Gregorian began his musical training at age five in Tehran, Iran, and at seven presented his first piano recital. He moved to this country with his parents in 1952 and continued his piano studies in Boston. Graduating with honors in piano performance from New England Conservatory, Mr. Gregorian went on to study conducting at the Tanglewood Music Center in 1962 and 1963. He continued his studies at Michigan State University, where he was assistant conductor of the MSU symphony and chamber orchestras. Having earned his master's degree in 1968, he completed residency requirements for his doctorate. As a pianist Leon Gregorian appeared as soloist with professional and university orchestras across the country, including several appearances with Arthur Fiedler and the Boston Pops. From 1971 to 1986, Mr. Gregorian was music director and conductor of the Owensboro (Kentucky) Symphony Orchestra. He returned to MSU in 1984 as Professor of Music, Director of Orchestras, and head of the graduate orchestral conducting program. During his tenure the orchestral program has enjoyed unprecedented growth and is considered one of the finest in the country. In 1988 Michigan State University awarded the prestigious Teacher-Scholar Award to Maestro Gregorian. From 1987 to 1996 he also served as artistic director and conductor of the Midland (Michigan) Symphony Orchestra. His guest conducting appearances have taken him across the United States and to South America, Mexico, Europe, and the Far East. He made his conducting debut in Armenia with the Armenian Philharmonic Orchestra in 1992 and returned the following year to led both the Armenian Philharmonic Orchestra and the Yerevan Symphony Orchestra. He recently joined pianist Ralph Votapek for concerts in the Teatro Colon in Buenos Aires and has recorded for Crystal Records the world premiere recording of triple concertos for violin, clarinet, and piano by Stanislaw Skrowaczewski and David Ott.

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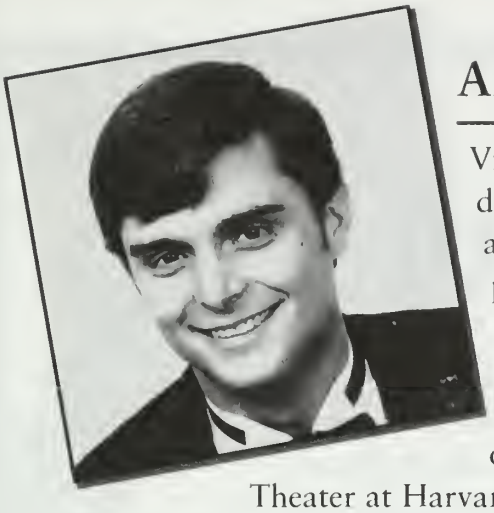
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Ara Gregorian

Violinist Ara Gregorian made his New York recital debut in 1996 at Carnegie Hall's Weill Recital Hall as a result of winning the 1995 Artists International Competition. He has appeared with numerous orchestras in the United States, including the Lansing, Owensboro, and Pueblo symphony orchestras. In addition, he participated in a concert commemorating the life of his late grandfather, Rouben Gregorian, in Sanders Theater at Harvard University. Ara Gregorian has given recitals at Harvard University's Payne Hall and at the Henry Ford Centennial Library Auditorium in Detroit and has appeared as a chamber musician in Lincoln Center's Alice Tully Hall, Michael Paul Hall, Walter Reade Theater, and in a Mozart bicentennial concert at Avery Fisher Hall. He has attended the ENCORE Kneisel Hall and Alfred University Summer Chamber Music festivals, and has performed on faculty concerts at Alfred. Son of Leon Gregorian, Ara began playing the violin at age four, often taking lessons from his grandfather, Rouben Gregorian. Ara Gregorian attended Michigan State University, where he was concertmaster of the orchestra and winner of the school's Honors Concerto Competition; he completed his bachelor's degree at New York's Juilliard School and graduates this year with a master's degree. He has been concertmaster of the Juilliard Symphony Orchestra and is a student of Joseph Fuchs. He has recently been awarded Juilliard's Samuel Gardner Prize and is a recipient of the Joseph Fuchs Scholarship Award.

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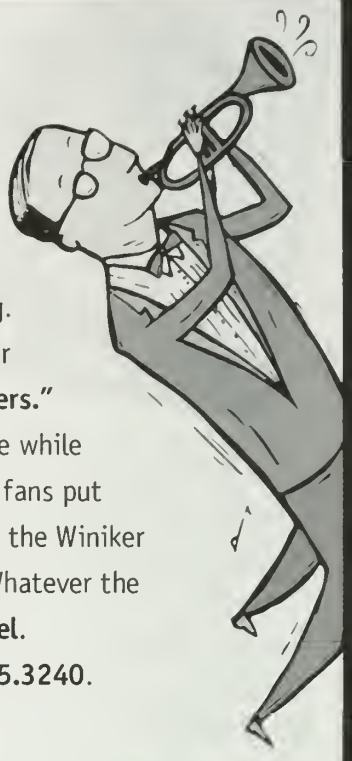
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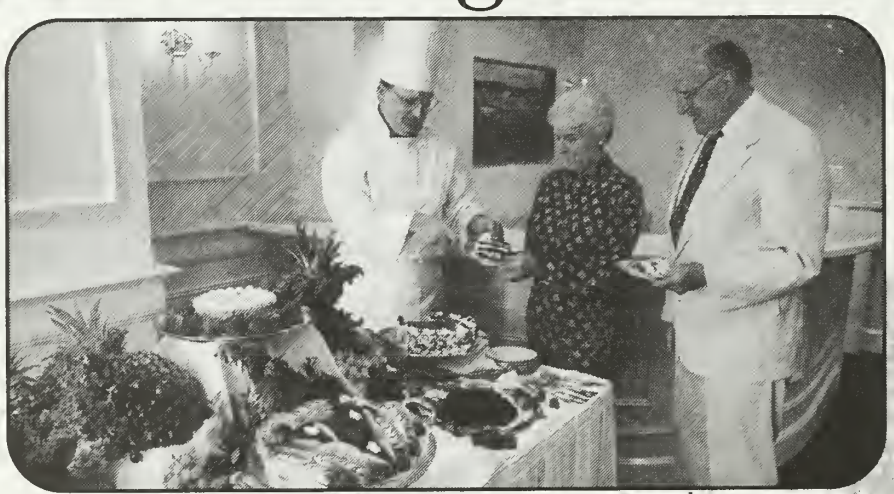
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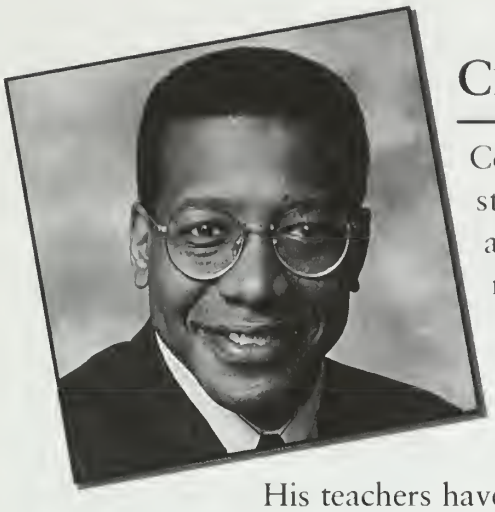
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Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recitals and in chamber and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His teachers have included pianists Joseph Schwartz, Lee Luvisi, Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Mr. Floyd performed frequently with the Louisville Orchestra between 1982 and 1984 under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been the recipient of numerous awards and grants, including those from the Aspen Music School, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, Denver, and Hollywood Bowl symphony orchestras, and the Buffalo and Rochester philharmonic orchestras. In January 1992 at Carnegie Hall he conducted a benefit concert for the Brazilian rain forests featuring artists James Taylor, Elton John, Sting, and Whoopi Goldberg. Mr. Floyd's twelve-year musical partnership with singer Natalie Cole has earned him an exclusive musical directorship that has included such projects as the multiple Grammy award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy award-winning PBS Great Performances concert video of the same title, and the Grammy award-winning *Take a Look*. Natalie Cole performed Mr. Floyd's adaptation of the national anthem at the opening of the 1994 SuperBowl in Atlanta. Returning to the Symphony Hall podium for his fourth "Gospel Night at Pops" performance, Charles Floyd made his debut as piano soloist last year, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a concerto for jazz piano and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the region, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led by guest conductor Isaiah Jackson, and Alvin Parris, III, prepared the choir. The following year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Returning for the fourth consecutive year, Mr. Floyd will again bring "Gospel Night" to the Esplanade. Last season the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

Tanglewood Festival Chorus
John Oliver, Conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has also collaborated with Seiji Ozawa and the BSO on numerous recordings. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Special thanks to Ayeesha Lane, Dennis Slaughter, and Norris Welch.

Boston Pops Gospel Choir and Members of the Tanglewood Festival Chorus

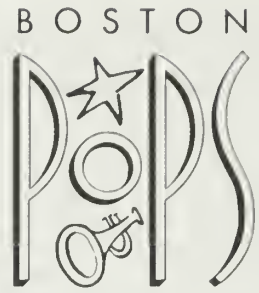
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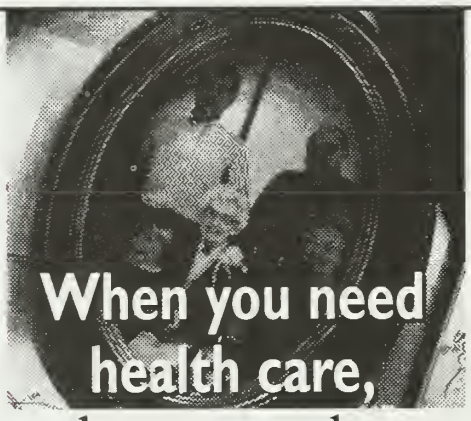
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JOHN WILLIAMS

Saturday, July 12, at 8:30pm ***Shed***
BOSTON POPS CONCERT
JOHN WILLIAMS, *conductor*
Music from the 'Star Wars' trilogy featuring projected film excerpts highlights this concert as John Williams leads music from his award-winning scores and other intergalactic favorites.



KEITH LOCKHART

Tuesday, July 22, at 8:30pm
Shed
BOSTON POPS ORCHESTRA
KEITH LOCKHART, *conductor*
The winner of the 1997 Van Cliburn competition will be the featured soloist in this concert of Pops favorites.

To charge tickets instantly, call the BSO's SymphonyCharge at (617) 266-1200, or outside the Boston area call 1-800-274-8499. After June 3 tickets are also available at the Tanglewood Box Office, Lenox, MA 01240.

No refunds.
Program and artists subject to change.

Monday, August 25, at 8:30pm
Shed
BOSTON POPS CONCERT
JOHN WILLIAMS, *conductor*
John Williams leads selections from stage and screen as well as Artie Shaw's Clarinet Concerto with Boston Pops principal Thomas Martin as soloist.

www.bso.org

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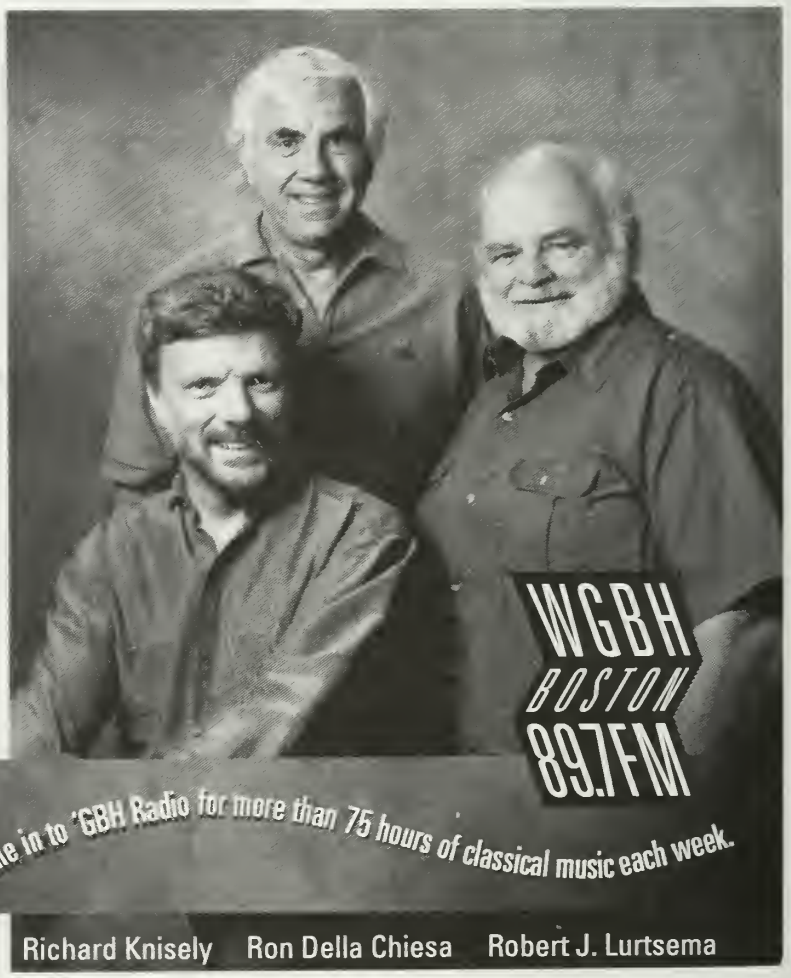
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with Ron Della Chiesa, Fridays at 1pm, October-April

Morning pro musica
with Robert J. Lurtsema, weekends at 7am

Sound & Spirit
with Ellen Kushner, Sundays at 12noon

Schickele Mix
with Peter Schickele, Sundays at 1pm

Music Through the Night
with Jeff Esworthy and Tom Crann, Monday-Thursday from 12-5am



Symphony Hall Information

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 7 through July 13, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a $2.75 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope. Ticket prices are $45, $39.50, $33, $28, $25, $16, and $12.50. Good seats are still available.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 1 through 6. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

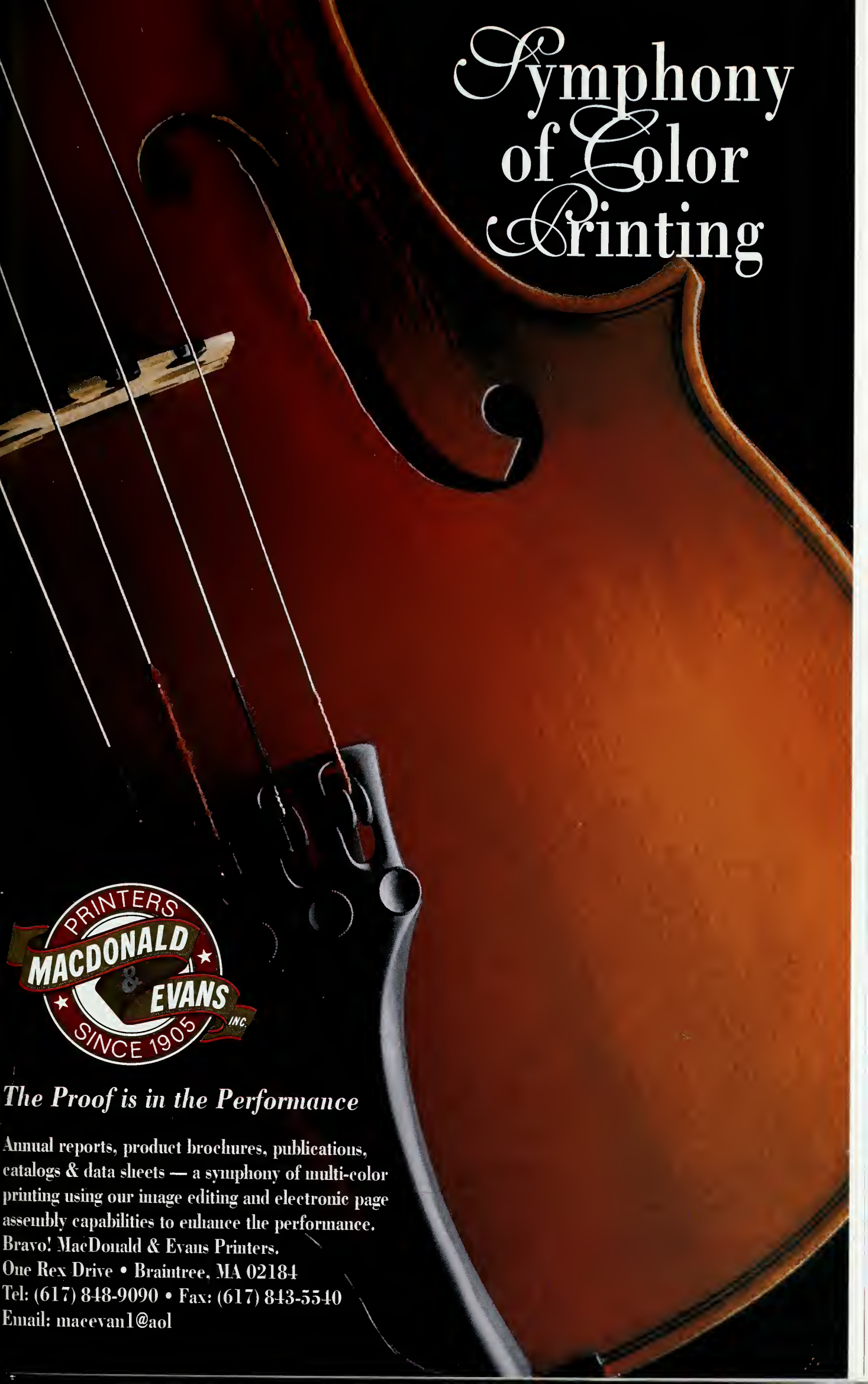
PARKING for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

BUSINESS FOR BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call the Corporate Development Office at (617) 638-9298.



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Keith Lockhart, Conductor

Boston Pops Esplanade Orchestra

112th Season



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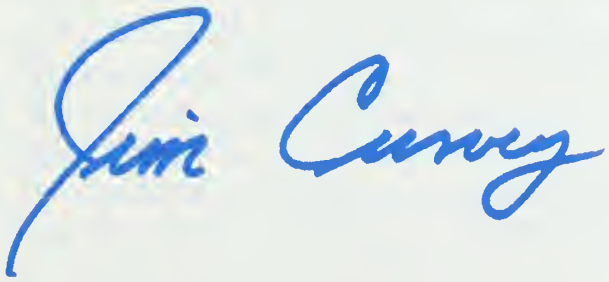
Fidelity Investments®

July 1997

It's that time of year again. Time for Boston residents to flock to the banks of the Charles River to enjoy the musical sensation of the Boston Pops Esplanade Orchestra summer concert series. The week of Independence Day is sure to start out with a bang this year as people throughout the community enjoy this celebration of music.

Fidelity Investments is pleased and proud to sponsor these free concerts for people of all ages to come and enjoy. Through our support of one of Boston's oldest and most respected institutions, we hope to bring the magical sounds of the Pops to all of Boston.

Our Fidelity Investments family is happy to join your family in this celebration of summer. Enjoy!



James C. Curvey
Chief Operating Officer
Fidelity Investments



Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made sixteen television shows, including twelve new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; made his Carnegie Hall debut with the Boston Pops Orchestra; and released to great acclaim *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, the first recording of a four-year, six-album contract with RCA Victor. In June he made his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Mr. Lockhart's second album with the Pops, *American Visions*, released on June 17, features music evocative of great American landscapes by Bernstein, Copland, Williams, Kern, Ives, and other American composers. Their third album, recorded in May, will be a collection of traditional and contemporary Celtic music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

The Boston Pops

In 1881, Henry Lee Higginson, the founder of the Boston Symphony Orchestra, wrote of his wish to present in Boston "concerts of a lighter kind of music." The first Boston Pops concert, on July 11, 1885, represented the fulfillment of his dream. Called the "Promenade Concerts" until 1900, they combined light classical music, tunes from the musical theater, and an occasional novelty number. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; John Williams led the Boston Pops Orchestra on tours of Japan in June 1990 and June 1993. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with Mr. Williams. Keith Lockhart has led three national tours with the BPEO and in June made his first overseas tour as Boston Pops Conductor, leading the BPEO on tour to Japan and Korea.

The history of the Boston Pops was for many years linked with the name of Arthur Fiedler, who in 1930 became the eighteenth conductor of the Boston Pops and the first who was American-born. One of Fiedler's great dreams was to establish a series of free outdoor orchestral concerts for the people of Boston. In 1929, this dream became a reality when he organized the first Esplanade Concerts, which took place on the banks of the Charles River. Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization.

Following the death of Arthur Fiedler in 1979, the Boston Foundation and the Boston Symphony Orchestra created the Arthur Fiedler Esplanade Concerts Fund in honor of Mr. Fiedler and his founding in 1929 of the free concerts tradition. Contributions to the fund came from hundreds of donors whose gifts were matched on a one-to-one basis by the foundation until the fund reached its goal of $1 million. The income from this permanent fund, held in trust by the Boston Foundation, is used exclusively to help defray the costs of these concerts, and each year the Boston Symphony Orchestra designates one of the Esplanade Concerts "The Arthur Fiedler Concert." The Metropolitan District Commission, which so generously provides the Hatch Shell, meets a portion of the security, clean-up, and amplification expenses; however, there still remains a substantial deficit that requires funding on an annual basis. Audience members who wish to help the Boston Symphony Orchestra meet these costs and to keep a unique community tradition alive should send their contributions (tax-deductible as provided by law) to the Boston Pops Fund, Symphony Hall, 301 Massachusetts Avenue, Boston, MA 02115.

Special thanks to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, July 1, 1997, at 8:00

CHARLES FLOYD conducting
with
THE BOSTON POPS GOSPEL CHOIR

GOSPEL NIGHT ON THE ESPLANADE
SPONSORED BY FIDELITY INVESTMENTS

The Star-Spangled Banner	Smith/Key
Le Caprice de Nanette, from *Petite Suite de Concert*	Coleridge-Taylor
Marche Militaire, from *Othello* Suite	Coleridge-Taylor
Lyric for String Orchestra (Lament)	Walker
A Tribute to Duke Ellington Sophisticated Lady—Take the 'A' Train— Mood Indigo—It Don't Mean a Thing (If It Ain't Got That Swing)	arr. Burns
Satin Doll	Ellington
One O'Clock Jump	Basie-Nestico

INTERMISSION

Wonderful NORRIS WELCH	Coley-Floyd
Hold It Up SHARON MOLDEN	Bridges-Floyd
Stranger JUDI HOLLINGSWORTH-GREENE	Lawrence-Floyd
You Didn't Give Up On Me IDA KAMRARA, CHRISTINA DeVAUGHN	Moody-Floyd
When Sunday Comes KATANI SUMNER	Lawrence-Floyd
Solid Rock EVELYN McDONALD	Bridges-Floyd

Rhythm Section: Dennis Montgomery, organ; Anthony Hall, drums; Langston "Skip" Smith, bass; Jerome Kyles, piano

Special thanks to Ayeesha Lane, Dennis Slaughter, and Norris Welch.

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

Special thanks to American Airlines, the Four Seasons Hotel, and Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.



Charles Floyd

Conductor, pianist, and composer Charles Floyd began studying piano at age four, gave his first solo recital at age nine, and by age twenty had been heard in solo recitals and in chamber and concerto performances throughout the United States and Spain. Mr. Floyd earned degrees in piano performance from the Conservatory at Oberlin College, the University of Louisville, and the University of Wisconsin-Madison. His teachers have included pianists Joseph Schwartz, Lee Luvisi, Aube Tzerko, and Howard Karp. Through the auspices of numerous summer festivals and master classes, he has also worked with Jorge Bolet, John Perry, and Mischa Dichter. Mr. Floyd performed frequently with the Louisville Orchestra between 1982 and 1984 under the direction of Robert Bernhardt and Stewart Kershaw; he was also chosen as pianist for the Louisville Ballet's internationally recognized tribute to George Balanchine during the 1983-84 season. Charles Floyd has been the recipient of numerous awards and grants, including those from the Aspen Music School, the AMOCO Corporation, the Columbus Symphony Orchestra, Chicago's Louis Sudler Foundation, and the National Chopin Competition of New York's Kosciuszko Foundation. As a conductor, Mr. Floyd has been heard in pops concerts with more than 500 orchestras since 1991, including the San Francisco Symphony, the Atlanta, Pittsburgh, Miami, Spokane, Denver, and Hollywood Bowl symphony orchestras, and the Buffalo and Rochester philharmonic orchestras. In January 1992 at Carnegie Hall he conducted a benefit concert for the Brazilian rain forests featuring artists James Taylor, Elton John, Sting, and Whoopi Goldberg. Mr. Floyd's twelve-year musical partnership with singer Natalie Cole has earned him an exclusive musical directorship that has included such projects as the multiple Grammy award-winning tribute to Nat King Cole entitled *Unforgettable, With Love*, the Emmy award-winning PBS Great Performances concert video of the same title, and the Grammy award-winning *Take a Look*. Natalie Cole performed Mr. Floyd's adaptation of the national anthem at the opening of the 1994 SuperBowl in Atlanta. He returned to the Symphony Hall podium this season for his fourth "Gospel Night at Pops" performance, and made his debut as piano soloist last year, performing Gershwin's *Rhapsody in Blue* both at Symphony Hall and on the Esplanade. Charles Floyd's compositions include chamber music, art songs, gospel music, two operas, and a concerto for jazz piano and orchestra. His "Four Spirituals" for soprano and orchestra was premiered at Symphony Hall with the Boston Pops Esplanade Orchestra in 1995.

Boston Pops Gospel Choir

The Boston Pops Gospel Choir, made up of volunteers from church choirs and other choruses in the region, was originally brought together to participate in the first "Gospel Night at Pops," which took place on Sunday, June 11, 1993. "Gospel Night" came about as a result of the vision and commitment of the Boston Symphony Orchestra's Cultural Diversity Committee, and particularly because of the late Vondal M. Taylor, Jr. (1954-95), who was Vice-Chairman of the Cultural Diversity Committee and an Overseer of the Boston Symphony Orchestra. That first performance was led

by guest conductor Isaiah Jackson, and Alvin Parris, III, prepared the choir. The following year Charles Floyd, perhaps best-known for his work with Natalie Cole, led acclaimed "Gospel Night" performances both at Symphony Hall and on the Esplanade, which featured his own arrangements. Returning for the fourth consecutive year, Mr. Floyd is conducting "Gospel Night" on the Esplanade. Last season the Boston Pops Gospel Choir joined Patti LaBelle and Edwin Hawkins for a concert featuring inspirational music, a performance taped for the PBS series "Evening at Pops."

Boston Pops Gospel Choir

Sopranos
Cheryl Ashley
Lorraine Baden
Dr. Mary E. Bennett
Adrian Browne
Marilyn Burrell
Iris Coates
Laurina Coates
Dee Crawford
Joan DaLuz
Norma DeGraffenreid
Christina DeVaughn
Karen Dias
Thomasina Dyett
Jeanne Favazza
Barbara Garlington-Carrier
Dawn Hall
Judy Hargrove
Eudine Herbert
Patricia Hite
Pauline Hogan
Sandra Hoyt
Beverly D. Johnson
Ida Kamrara
Moniqueka Kidwell
Latoya Lamb
Ayeesha Lane
Ruby Mallette
Nancy McBride
Laila Moore
Helen Petrosky
Saleemah Rasheed
Phyllis Rawlins
Pam Reid
Cora Reid
Doris M. Richardson
Barbara Roach
Venecia Elise Siders
Crystal Lee Smith
Sabrina Renee Sperow
Kim P. Stanfield
Eunice Stewart
Elnora Stubbs
Ella Swain
Karen Tobin
Rosetta Turner
Christina Williams
Fredena J. Williams
Avis Womack
Denise Xavier-Superville

Altos
Martha Akagi
Tommie Awan
Teresa Barnwell
Donna Bayne
Gloria Bowen-Daise
Adrienne Bryant
Stacey Bryant
Anna Christal
Jean L. Davis
Staci Davis-Spencer
Lenore V. Dunson
Amy Gomez
Judi Hollingsworth-Greene
Aisha Hosley
Theresa A. Jackson
Diane L. James
Patricia B. Johnson
Veronica Johnson
Chloe Jones
Linda Marie Malouf
Marianne Marks
Cora Martin
Serra May
Carol L. McMillan
Sharon L. Molden
Grace Myatt
Eula Nauls
Ruth Nelson
Verna Okali
Liza L. Paige
Mary Barbara Reinert
Lynette Ruley
Valerie Elayne Siders
Ria Spencer
Katani A. Sumner
Marcita Thompson-Meade
Eleanor Vaughn
Martha F. Vedrine
Toni Walker
Kymberli Welch
Linda Wheeler
Heather T. Williams
Laverne Yancey

Tenors
Ronald Austin
Juanita Bellfield-White
Jeanette Boone-Smith
D'Anthony D.M.T. Clark
Delores DeLoatch
Raymond Green
Steven Hawkesworth
Carlton Haynes
Cynthia Horton
David A. Jackson
Rosalind E. Johnson
Evelyn McDonald
Percaline McDougald
Gwendolyn Nicholls
Esther Niles
Geoffrey O'Hara
Michael A. Ross, Jr.
Johnnie O. Shelton
LaVern Shelton
Jonas A. Shephard
Thornton Shepherd
Jonathan W. Singleton
Frances L. Snyder
Marlan Thomas
Ian Todreas
Josephine Walker
Norris V. Welch
C. Janie Wilkerson
Charles S. Williams

Baritones/Basses
Jeff Thomas
Robert Wyckoff
Jeff Zagaria



Daniel M. Clark

Sergeant Daniel M. Clark has been singing for the Massachusetts State Police at ceremonies, political functions, inaugurations, and funerals since graduating from the Academy in 1985. Sergeant Clark has performed at Foxboro Stadium for the New England Patriots and New England Revolution, at Fenway Park for the Boston Red Sox, and annually in Hopkinton to start the Boston Marathon. In 1990 he was introduced to Boston Pops Associate Conductor Laureate Harry Ellis Dickson by former Governor Michael Dukakis, who had heard Sergeant Clark perform at the funeral of a fallen trooper. In August 1993 Mr. Dickson invited Sergeant Clark to sing "America the Beautiful" on the 100th anniversary of the song during the annual "Pops by the Sea" concert in Hyannis on Cape Cod. Since then Sergeant Clark has appeared with Mr. Dickson in Hyannis, singing patriotic and American songs. As a result of his 1994 performance, which was attended by Arnold Schwarzenegger and Maria Shriver, Sergeant Clark was asked by Arnold to open the 1995 Schwarzenegger Classic in Columbus, Ohio. Sergeant Clark and his wife Mary, a coloratura soprano, perform as members of the Boston Bel Canto Opera and as a duo in concerts around the region. This evening's performance marks Sergeant Clark's first appearance on the Esplanade with Harry Ellis Dickson and the Boston Pops Esplanade Orchestra.

THE SYMPHONY SHOP

Visit our locations on the Esplanade and take home a souvenir of this great Boston tradition!

• Show your Pops spirit and support the orchestra with our newly designed Esplanade T-shirt, dated 1997 and available exclusively during these Boston Pops concerts on the Esplanade. Top it off with a stylish and sporty Boston Pops baseball cap or a colorful open tote.

• We are also featuring Keith Lockhart and the Boston Pops Orchestra's latest release, "American Visions" (featuring music evocative of great American landscapes), and their best-selling debut album, "Runnin' Wild"—both available on compact disc and cassette—at a special Esplanade price!

All locations are open for one hour before the concerts and during intermission. On July 4th we will be open from 9am to 5pm. Look for the Symphony Shop located directly on Storrow Drive.

A fundraising project of the Boston Symphony Association of Volunteers.
Mail order available—call (617) 638-9383.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, July 2, 1997, at 8:00



THE ESPLANADE
HARRY ELLIS DICKSON conducting
THE ARTHUR FIEDLER CONCERT
SPONSORED BY FIDELITY INVESTMENTS

The Star-Spangled Banner	Smith/Key
Entrance of the Guests, from *Tannhäuser*	Wagner
Overture to *The Barber of Seville*	Rossini
Clair de lune	Debussy-Mouton/Piston
Emperor-Waltzes, Opus 437	Strauss

INTERMISSION

America the Beautiful — Ward/Bates
SERGEANT DANIEL M. CLARK, baritone,
Massachusetts State Police

Selections from *The Sound of Music* — Rodgers-Bennett
The Sound of Music—How Can Love Survive—
The Lonely Goatherd—My Favorite Things—
Sixteen Going on Seventeen—So Long, Farewell—
Do-Re-Mi—Edelweiss—An Ordinary Couple—
No Way to Stop It—Maria—Climb Every Mountain

Three Leroy Anderson Favorites

Trumpeter's Lullaby
Bugler's Holiday
Fiddle Faddle

Those Fabulous Big Bands!

Moonlight Serenade	Miller-Hayman
Sing, Sing, Sing	Prima/Goodman-Hyman

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Thursday evening, July 3, 1997, at 8:00

THE ESPLANADE
with THE U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS
Colonel Jack H. Grogan, Commander and Conductor

SPONSORED BY FIDELITY INVESTMENTS

The Star-Spangled Banner — Smith/Key
TARA HOLLAND, Miss America 1997

National Emblem March — Bagley

Shenandoah — trad.-Courage

American Patrol — Meacham/Haubrich-Sebesky

Presenting
ROBERTA FLACK

Killing Me Softly — Gimbel/Fox-Deadrick
It Might Be You — Bergman/Bergman/Grusin-Deadrick
Where Is the Love — MacDonald/Salter-Deadrick
The First Time Ever I Saw Your Face — MacColl-Deadrick

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—Hound Dog

God Bless the U.S.A. — Greenwood-McCoy
SGT. MAJ. LANCE SWEIGART, baritone

INTERMISSION

Savannah River Holiday — Nelson

Ol' Man River, from *Show Boat* — Kern
ANDRE SOLOMON-GLOVER

Mardi Gras, from *Mississippi Suite* — Grofé

MTA — Steiner/Hawes-Hayman

Main Title from *Star Wars* — Williams

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Friday evening, July 4, 1997, at 8:00

THE ESPLANADE
with THE U.S. ARMY FIELD BAND AND SOLDIERS' CHORUS
Colonel Jack H. Grogan, Commander and Conductor

The Star-Spangled Banner — Smith/Key
TARA HOLLAND, Miss America 1997

National Emblem March — Bagley

Shenandoah — trad.-Courage

American Patrol — Meacham/Haubrich-Sebesky

Presenting
ROBERTA FLACK

Killing Me Softly — Gimbel/Fox-Deadrick

It Might Be You — Bergman/Bergman/Grusin-Deadrick

Where Is the Love — MacDonald/Salter-Deadrick

The First Time Ever I Saw Your Face — MacColl-Deadrick

Long Live the King! A Tribute to Elvis — arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love—Hound Dog

God Bless the U.S.A. — Greenwood-McCoy
SGT. MAJ. LANCE SWEIGART, baritone

INTERMISSION

Savannah River Holiday — Nelson

Cap'n Andy's Ballyhoo, from *Show Boat* — Kern
TOM BOSLEY

Ol' Man River, from *Show Boat* — Kern
ANDRE SOLOMAN-GLOVER

Mardi Gras, from *Mississippi Suite* — Grofé

MTA — Steiner/Hawes-Hayman

Main Title from *Star Wars* — Williams

Patriotic Sing-Along — arr. Hayman
America—America the Beautiful—Yankee Doodle—
I'm a Yankee Doodle Dandy—This Land Is Your Land
You're a Grand Old Flag—God Bless America

1812 Overture — Tchaikovsky

Pops Goes the Fourth, *including fireworks, is being telecast live from 7:30 to 10:30 p.m. on WCVB-TV, Channel 5, and the Arts & Entertainment Cable Network, and broadcast live on WCRB 102.5 FM.*

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Tara Holland

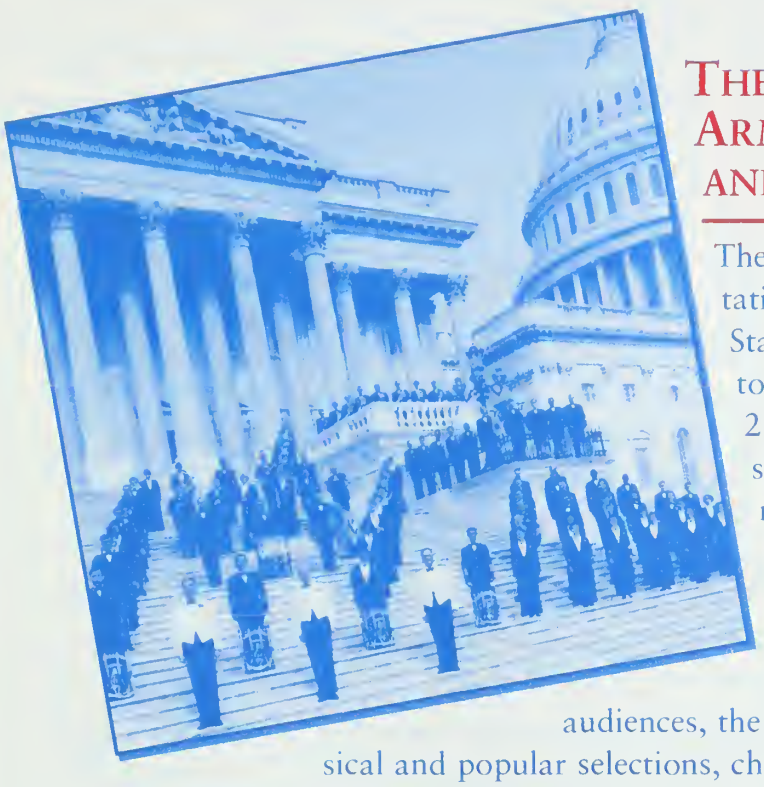
A second-year graduate student at the University of Missouri-Kansas City, Tara Holland, a twenty-four-year old from Overland Park, Kansas, is Miss America 1997. A 1994 *magna cum laude* graduate of Florida State University with a bachelor's degree in music education, she is the recipient of more than $80,000 in Miss America scholarship assistance. A six-year literacy tutor, Tara Holland promoted literacy awareness and volunteerism in her Miss America platform, "Literacy in America: The Power of One." She is national spokesperson for the Library of Congress' *Building a Nation of Readers* campaign, a leading literacy advocate for numerous local, state, and national efforts, and spokesperson for the National Institute for Literacy's *It's A Whole New World* campaign. President George Bush's *Daily Point of Light #723* recipient, she was named Volunteer of the Year by the Adult and Community Educators of Florida.



Roberta Flack

Award-winning singer Roberta Flack was born in Asheville, North Carolina, and raised in Arlington, Virginia. Her earliest musical influences came from the church and she began taking piano lessons at age nine. Although she listened to a wide range of popular music, she gravitated toward classical music as she moved into her teens and, at fifteen, was at Howard University on a full music scholarship. After graduation she worked as a school teacher and began playing piano and singing at clubs in Washington, D.C., and reshaping her repertoire toward pop music. In 1968 Ms. Flack signed with Atlantic Records, and the following year released her debut album, *First Take*. Although the album included "The First Ever I Saw Your Face," the song was not released as a single at that time. In 1970 she released her second album, *Chapter Two*, and the following year participated in the Soul to Soul Festival in Ghana and released the album *Quiet Fire*. In 1972 "The First Time Ever I Saw Your Face" was featured in the film *Play Misty for Me*. Released as a single, the song was an international hit, reaching #1 on the U.S. charts. It became the first in a string of hit singles and albums, which have included "Where Is the Love" from *Roberta Flack & Donny Hathaway*, "Killing Me Softly With His Song," "Feel Like Making Love," "The Closer I Get to You" (another collaboration with Donny Hathaway) from the *Blue Lights* album, and "Tonight I Celebrate My Love" (with Peabo Bryson) from *Born to Love*. In 1981 Robert Flack worked on her first project outside Atlantic, when she composed and produced the soundtrack album for the film *Bustin' Loose*. The following year Atlantic released *The Best of Roberta Flack*. Also in the 1980s she performed with symphony orchestras and toured Japan twice, once with Miles Davis and the Crusaders, the other time with Tokyo's Japanese Symphony. In 1989, between the release of *Oasis* and the recording of *Set the Night to Music*, Ms. Flack toured California, Japan, and Hong Kong. Her 1994 release *Roberta* celebrated her 25th year as an Atlantic record-

ing artist and contained her own arrangements of jazz, blues, and pop classics. In addition to her numerous live appearances, Roberta Flack has lent her name and talents to numerous causes, including benefits for Cerebral Palsy and Operation PUSH, the Lung Association, and tributes to John Lennon, Irving Berlin, Vaclav Havel, and Sarah Vaughan.



The United States Army Field Band and Soldiers' Chorus

The official touring musical representative of the U.S. Army, the United States Army Field Band of Washington, D.C., was organized on March 21, 1946, and now travels thousands of miles each year on three major concert tours. Colonel Jack H. Grogan, Jr., is the Field Band's present commander and conductor and the seventh in the band's history. Designed to appeal to all audiences, the Field Band's repertoire offers classical and popular selections, choral arrangements, novelty numbers, and military marches. The band has earned considerable fame outside the United States on multiple tours sponsored by the Department of the Army and the State Department. These tours have taken the band all over the world, including the United Kingdom and Europe, Japan, Korea, Okinawa, Latin America, and the Republic of India. In spring 1994, the Field Band marked the 50th anniversary of D-Day with performances in England, Wales, Belgium, Luxembourg, and Germany. The band traveled to Honolulu, Hawaii, in August 1995 to support commemorative events for the 50th anniversary of V-J Day and the end of World War II. Within the continental United States, the Field Band has performed at most of the country's finest halls and amphitheaters, as well as at the New York and Seattle World's Fairs, Expo '67 in Montreal, and Liberty Weekend in New York in 1986. The Band has marched in eight Presidential Inaugural parades, escorted the President on special occasions, and played for many visiting heads-of state. In June 1991 the U.S. Army Field Band and all its components presented a gala concert at the Kennedy Center marking the 50th anniversary of World War II; that same year the Band recorded its first compact disc entitled *A Musical Tribute in Commemoration of World War II.*

Formed in 1957, the Solders' Chorus is the vocal counterpart of the United States Army Field Band of Washington, D.C. Made up of 29 vocalists, the chorus presents its own arrangements of well-known compositions. The chorus has performed in all fifty states, Canada, Mexico, the United Kingdom, Europe, the Far East, India, Central and South America, Puerto Rico, and the Virgin Islands and has been featured in performances with the National Symphony Orchestra, the Detroit Symphony Orchestra, and the Cincinnati Pops Orchestra.

Tom Bosley

With a career that spans fifty-one years, Tom Bosley has enjoyed great success in theater, film, and television. Following his high school graduation, Mr. Bosley entered the Navy at age seventeen. After a brief stint at De Paul University's law school, he turned to acting, working in radio and several stock companies in the Chicago area before moving to New York in 1950. For five years he held an assortment of odd jobs and studied acting with the late Lee Strasberg. In 1955 he landed a role in the off-Broadway production of Anouilh's *Thieves Carnival* at the Cherry Lane Theatre and won critical acclaim for a small role. In 1959 George Abbott chose him for the starring role in the Pulitzer Prize-winning musical *Fiorello!* For his role as New York's great mayor Fiorello H. LaGuardia, Mr. Bosley won a Tony Award, Variety Critics' Award, Newspaper Guild of America Award, and an ANTA Award. He was the first actor to win all four theater laurels in one year. He subsequently starred on Broadway in *Nowhere to Go But Up*, *A Murderer Among Us*, *Natural Affection*, *Catch Me If You Can*, and *The Education of H*Y*M*A*N K*A*P*L*A*N*. He also starred in the national company of *Luv*. Mr. Bosley made his motion picture debut in 1962 in *Love With the Proper Stranger* and was awarded the Motion Picture Exhibitors' International Laurel Award as one of the top ten new personalities of the year. He went on to co-star in *The World of Henry Orient*, *Divorce American Style*, *Yours, Mine, and Ours*, and *The Secret War of Harry Frigg*. More than 500 television productions also distinguish his career. For eleven years he starred in *Happy Days*, one of the most successful series of all time, for which he received two Emmy nominations. He followed this with a co-starring role on *Murder, She Wrote* for four years and his own series, *The Father Dowling Mysteries*. Currently starring as Cap'n Andy in the revival of *Show Boat*, Tom Bosley recently concluded his long association with the stage production of Disney's *Beauty and the Beast*, in which he originated the role of Maurice, Belle's father, in New York and then Los Angeles.

Andre Soloman-Glover

Currently appearing as Joe in the revival of *Show Boat*, Andre Solomon-Glover has developed an international career performing repertoire that ranges from opera to ground-breaking contemporary works. His diverse operatic roles have included Porgy in a 35-city *Porgy and Bess* tour, Escamillo in *Carmen*, the title role in *Rigoletto*, and numerous leading roles written specifically for him. Mr. Solomon-Glover has appeared as a soloist at New York's Avery Fisher Hall and Carnegie Hall and has performed with such ensembles as the Leipzig Gewandhaus Orchestra, Brooklyn Philharmonic, and Philadelphia Orchestra. His frequent recital programs include works as varied as Schumann song cycles, spirituals, and "Amazing Grace," which he sang for Nelson Mandela at New York's Riverside Church.

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Saturday evening, July 5, 1997, at 8:00

THE ESPLANADE
SPONSORED BY FIDELITY INVESTMENTS

The Star-Spangled Banner — Smith/Key

Symphonic Dances from *West Side Story* — Bernstein
Prologue—Somewhere—Scherzo—Mambo—
Cha-Cha—Cool Fugue—Rumble—Finale

Buckaroo Holiday, from *Rodeo* — Copland

INTERMISSION

Symphony No. 8 in G, Opus 88 — Dvořák
Allegro con brio
Adagio
Allegretto grazioso
Allegro ma non troppo

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Baldwin Piano

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The BOSTON POPS *at Tanglewood*



JOHN WILLIAMS

Saturday, July 12, at 8:30pm ***Shed***

BOSTON POPS CONCERT

JOHN WILLIAMS, *conductor*

Music from the 'Star Wars' trilogy featuring projected film excerpts highlights this concert as John Williams leads music from his award-winning scores and other intergalactic favorites.



KEITH LOCKHART

Tuesday, July 22, at 8:30pm

Shed

BOSTON POPS ORCHESTRA

KEITH LOCKHART, *conductor*

The winner of the 1997 Van Cliburn competition will be the featured soloist in this concert of Pops favorites.

To charge tickets instantly, call the BSO's SymphonyCharge at (617) 266-1200, or outside the Boston area call 1-800-274-8499. After June 3 tickets are also available at the Tanglewood Box Office, Lenox, MA 01240.

No refunds.
Program and artists subject to change.

Monday, August 25, at 8:30pm

Shed

BOSTON POPS CONCERT

JOHN WILLIAMS, *conductor*

John Williams leads selections from stage and screen as well as Artie Shaw's Clarinet Concerto with Boston Pops principal Thomas Martin as soloist.

www.bso.org

Tanglewood 1997

THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Sunday evening, July 6, 1997, at 8:00

THE ESPLANADE
SPONSORED BY FIDELITY INVESTMENTS

The Star-Spangled Banner	Smith/Key
Hymn To New England, from *New England Time Capsule*	Williams
Times Square: 1944, from *On the Town*	Bernstein
Savannah River Holiday	Nelson
Excerpts from *Mississippi Suite* Old Creole Days—Mardi Gras	Grofé
Maypole Dances, from *Merry Mount* Suite	Hanson

INTERMISSION

Main Title from *Star Wars*	Williams
Selections from *Beauty and the Beast* Prologue—Belle—Be Our Guest— Beauty and the Beast	Menken-Ramin
Medley from *Cats*	
Memory	Lloyd Webber-Stevens
Jellicle Ball	Lloyd Webber-Cullen

A Tribute to Glenn Miller

Song of the Volga Boatmen	trad.-Finegan/Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico
Long Live the King! A Tribute to Elvis Jailhouse Rock—Can't Help Falling in Love— Hound Dog	arr. Hollenbeck

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Baldwin Piano

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ESPLANADE
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KEITH LOCKHART
Conductor

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Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Jennifer Elowitch
Maynard Goldman
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
Harris Shilakowsky
Priscilla Hallberg

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome
David Feltner

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
John Salkowski
Joseph Holt
Gregory Koeller
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Julia Scolnik

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Ian Greitzer
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
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Bruce Hall
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'97 Season

KEITH LOCKHART,
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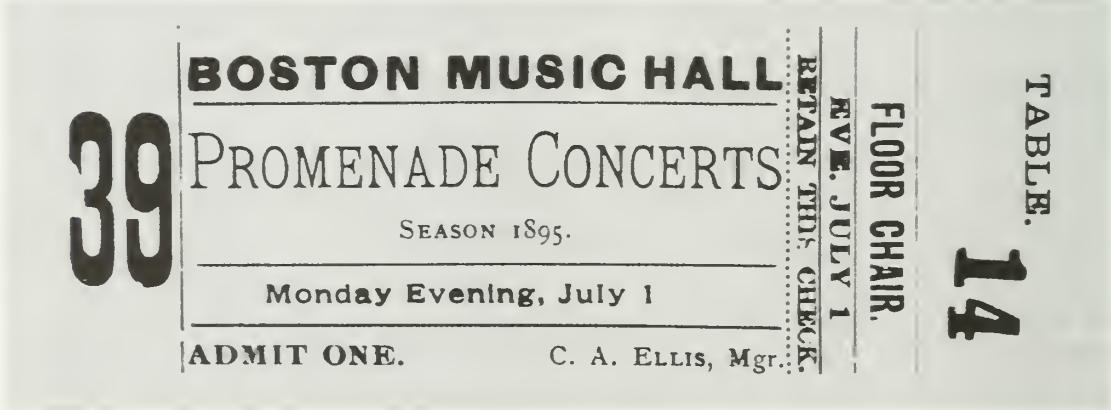
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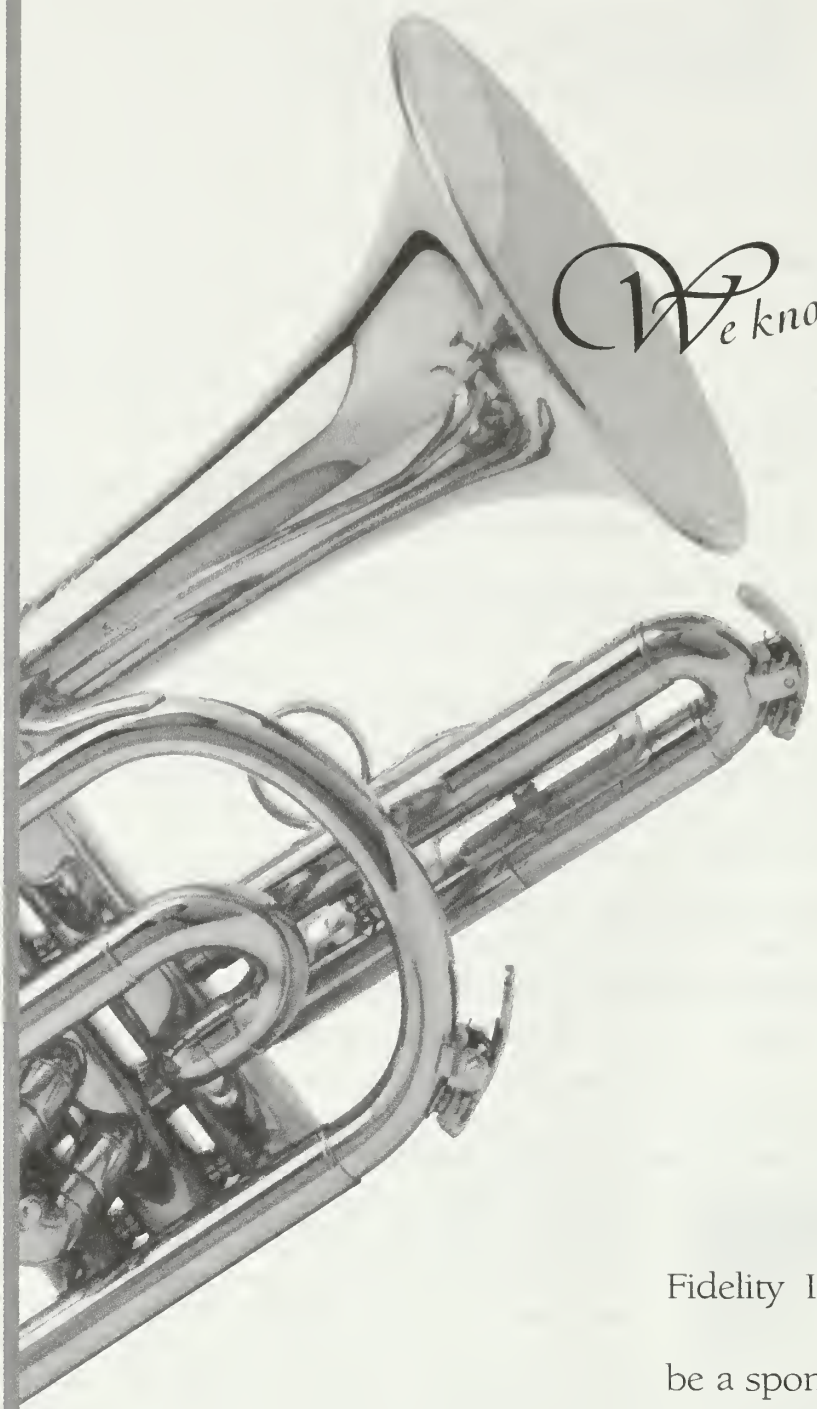
The Pops' Arrangers: A Tribute from the BSO Archives



On display in the Cohen Wing cases is an exhibit mounted by the BSO Archives and saluting the talented musicians who have worked behind the scenes to create the orchestral arrangements of popular tunes—from Broadway, film, jazz, country, rock, and folk—that have become the signature of the Boston Pops Orchestra during the last sixty years. The Boston Symphony Orchestra recently completed a preservation microfilming project to safeguard more than 1600 titles in the Boston Pops Library. Most of these, commissioned especially by the Boston Pops, have never been published and so are not available elsewhere. The preservation project was generously funded by Mr. and Mrs. William J. Poorvu, Chubb Insurance Company, and Caddell & Byers.

In this 1936 photograph Arthur Fiedler shakes hands with a young Leroy Anderson, leader of Ruby Newman's dance orchestra at Boston's Ritz Carlton Hotel. That same year, Anderson, a recent Harvard graduate, made an arrangement of Harvard songs for "Harvard Night at Pops," not only launching his career as both Pops arranger and composer, but also beginning in earnest the Boston Pops tradition of creating unique orchestral arrangements of popular tunes to be played at Pops concerts.

Photograph courtesy Eleanor Anderson



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Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Now in his third Pops season, Mr. Lockhart has conducted more than 150 concerts; made sixteen television shows, including twelve new programs for PBS's "Evening at Pops," the annual "Pops Goes the Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; led three national tours with the Boston Pops Esplanade Orchestra; made his Carnegie Hall debut with the Boston Pops Orchestra; and released to great acclaim *Runnin' Wild: The Boston Pops Orchestra Plays Glenn Miller*, the first recording of a four-year, six-album contract with RCA Victor. Last month he made his first overseas tour as Boston Pops Conductor, leading the Boston Pops Esplanade Orchestra on tour to Japan.

Mr. Lockhart's second album with the Pops, *American Visions*, released on June 17, features music evocative of great American landscapes by Bernstein, Copland, Williams, Kern, Ives, and other American composers. Their third album, recorded in May, will be a collection of traditional and contemporary Celtic music.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

Prior to his Boston Pops debut in June 1993, Keith Lockhart served as conductor for a tour by vocalist Mandy Patinkin and made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. As a guest artist Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina); he is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the current year have included his debuts with the Montreal, Utah, and Colorado symphonies and performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams, who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996 Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



John Williams

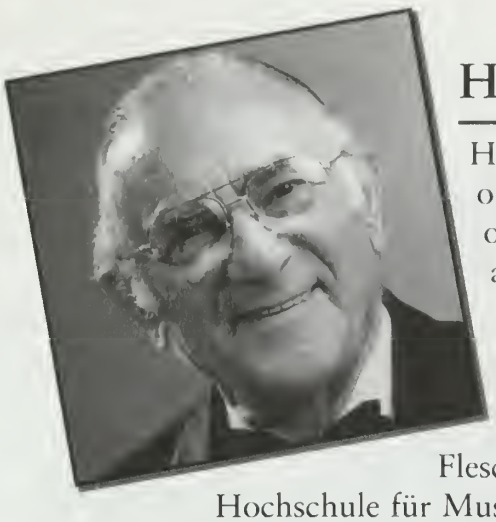
In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Rosewood*, *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-four Academy Award nominations, most recently for *Sleepers*, and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. He recently completed the score to *The Lost World*, the sequel to *Jurassic Park*.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto (*The Five Sacred Trees)* premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games. The theme of last summer's Olympics may be heard on Mr. Williams's latest recording with the Boston Pops Orchestra, *Summon the Heroes*, on Sony Classical.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and led subscription concerts for the first time in March 1997. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.



Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include conducting engagements with the San Francisco Symphony, where he led three Pops concerts, including the opening concert of the Pops season in Davies Hall; a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England. His most recent guest conducting engagement was with the Norwalk (Connecticut) Symphony Orchestra.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



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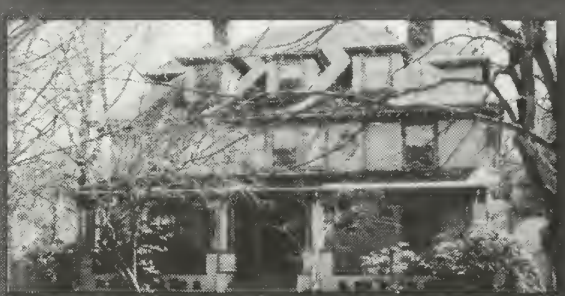
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A Brief History of the Boston Pops

The price of the beer, the *Boston Transcript* complained, was too high—ten cents a glass. A ticket went for a quarter. "The Programme for these Concerts," the Boston Symphony assured its public, "will be made up largely of light music of the best class..." So on Saturday evening, July 11, 1885, a large and fashionable crowd showed up at the old Boston Music Hall for the first-ever Music Hall Promenade Concert. The founder of the Boston Symphony Orchestra, Henry Lee Higginson, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, where he had been a music student. (He also wanted to provide summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year.) Certainly the strait-laced Boston public understood that it was being offered the chance to relax in a fantasy of European pleasures—though nothing so daring as the model of a Parisian café-concert might have suggested.

In fact, the Boston Symphony explicitly promised that the Promenade Concerts would emulate those conducted in Berlin by Benjamin Bilse. The first program, conducted by Adolf Neuendorff, included a novelty number titled *An Evening with Bilse*, which humorously tossed together scraps of Beethoven and Strauss, Wagner, and Weber. Given that everything else on the program was European as well, the audience at the first Promenade Concert could not have imagined that it was launching a peculiarly American tradition. Although the format of the Boston Pops Orchestra's concerts remains strikingly similar to the original—three sections divided by two intermissions, with the evening's heaviest piece sandwiched in the middle—the character of much of the music has changed, as has the event's character as a whole.

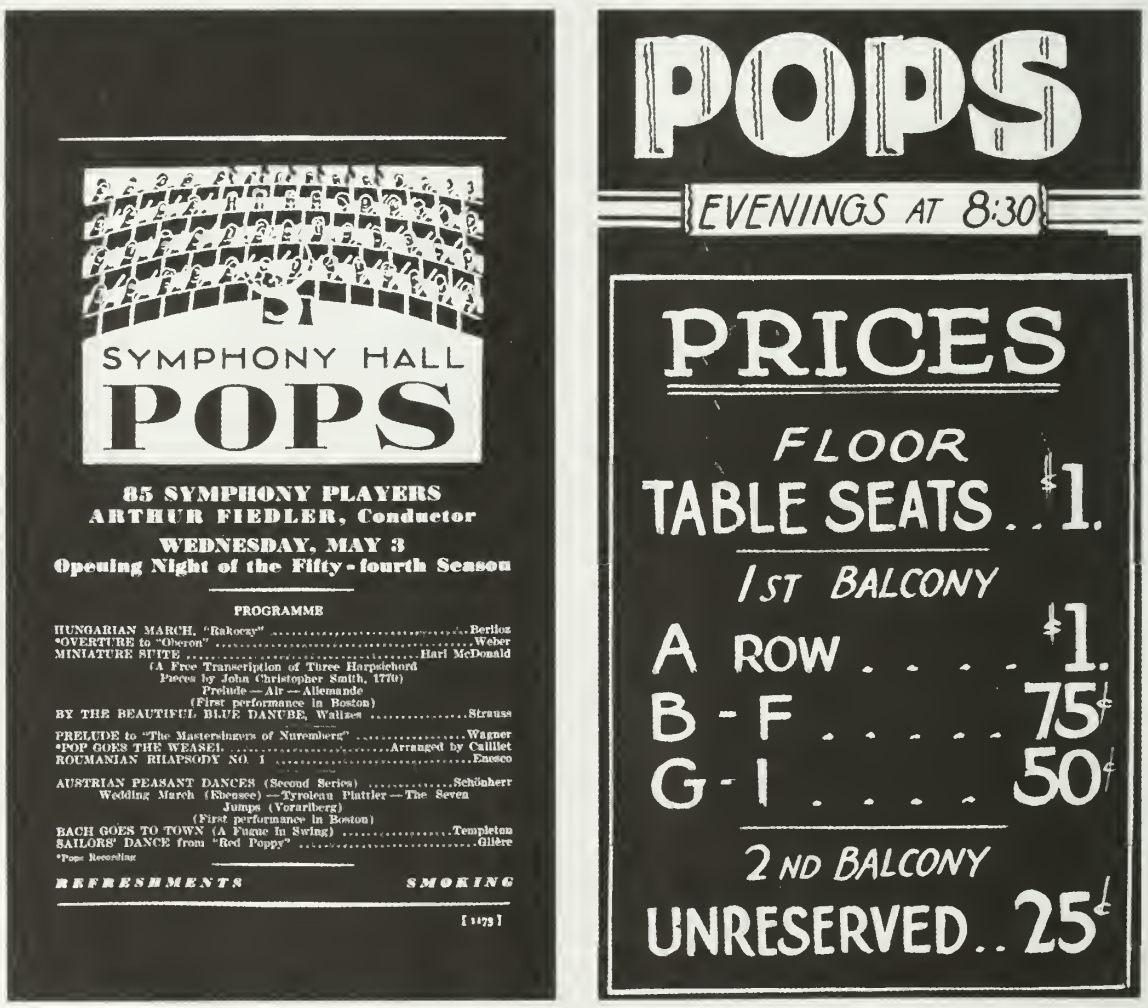
How did the change happen? In part, it came about because the audience took so readily to the series. Another reason for the increasing Americanness of Pops was the development of American music itself in the 1890s—a development that both aided the concerts and was aided by them. Pieces by composers such as Victor Herbert turned up more and more frequently on the program; so, too, did the works of the March King, John Philip Sousa, most notably his 1897 composition *The Stars and Stripes Forever!* By 1899, the orchestra had adopted *Stars and Stripes* as the regular finale for the Promenade Concerts. Finally, there was an eventual change in the leadership of the Promenade Concerts—which in 1900 officially became known as the Pops. The early conductors were of European background, beginning with Adolf Neuendorff and also including Timothée Adamowski, Max Zach, and Gustav Strube.

This European line came to an end with the tenure of the Italian composer and pianist Alfred Casella in 1927-29. Although he programmed popular pieces such as Gershwin's brand-new *An American in Paris*, he also performed entire symphonies by Beethoven and even works by contemporary avant-garde composers such as Arthur Honegger. The public complained loudly enough that the BSO's management declined to renew Casella's contract. Instead, the BSO again turned to one of its own, a 35-year-old violist who had been playing with the orchestra since 1915. His name was Arthur Fiedler, and he would not only lead the Boston Pops for the next fifty years but would complete its transformation. By the time of his death in 1979, the Boston Pops would be a

national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world.

Born in Boston and trained in Germany, Fiedler first led the Pops in Symphony Hall as a replacement during the 1926 season, following the resignation of conductor Agide Jacchia. By then, Fiedler already had demonstrated his ambition by forming the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. After the success of his first Pops concert, Fiedler asked to be named the permanent conductor—an appointment that instead went to Alfred Casella. Undaunted, Fiedler decided to organize and conduct his own five-week series of popular concerts. He would even go the Boston Symphony one better by performing the concerts outdoors and for free. On July 4, 1929, Fiedler inaugurated a series that continues to this day, now under the Boston Symphony's auspices: the Esplanade Concerts, which are held on the east bank of the Charles River. The response was ecstatic. After Casella's departure, the BSO offered Fiedler a three-year contract, to begin with the 1930 Pops season. For the first time in what was already a 45-year history, the concerts would be led by an American-born conductor.

In addition to moving the Boston Pops repertoire beyond its origins in European light classical music, Fiedler also moved the orchestra into another field of popular culture: recordings. In a three-day marathon, from July 1 through July 3, 1935, Fiedler led the Boston Pops in its first recordings, for the RCA Victor label. Among the forty compositions recorded on those days was a tune by Jacob Gade, "Jalousie," which Fiedler



Pops in the 1930s: high-style Art Deco and low prices

had recently plucked out of a sheet-music bin for fifteen cents. "Jalousie" became the first Victor record—and also the first orchestral record—to sell more than a million copies. In one stroke, Fiedler had reached an unprecedentedly large audience while literally establishing an identity for his ensemble. Until those recording sessions, the musicians had been known simply as "the orchestra of the Pops concerts." It was not until RCA Victor needed a name for the label that a "Boston Pops Orchestra" was born.

Over the ensuing years, Fiedler maintained the fame of the Boston Pops Orchestra by showcasing the work of American composers and arrangers, by featuring young American soloists, and by making astute use of the media. Local radio broadcasts of the Boston Pops concerts began in 1952; Boston Pops radio broadcasts were nationally syndicated each week from 1962 to 1992. The national public television program "Evening at Pops" was launched in 1969, as a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra. "Evening at Pops" kept the conductor and his ensemble before an immense worldwide audience. The Pops' special bicentennial program on the Esplanade on July 4, 1976, drew the biggest audience in the history of orchestral concerts, with more than 400,000 people in attendance. After Arthur Fiedler's death on July 10, 1979, his longtime associate conductor, Harry Ellis Dickson, took over the interim leadership of the orchestra, along with a number of guest conductors. Meanwhile, the management of the Boston Symphony undertook the seemingly impossible task of finding a successor to Arthur Fiedler.

By the time John Williams was appointed Conductor of the Boston Pops Orchestra in January 1980, he was the best-known composer for film in the world. Williams also had an enviable classical training; he had worked as a jazz pianist in New York; and he had arranged albums for several popular artists. At the time of his appointment, he had not yet had much public experience as a conductor; but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. Williams both broadened and updated the Boston Pops repertoire, writing and commissioning many new compositions while also introducing arrangements of recent pieces of popular music—such as film scores—that would be suitable for orchestral performance. He maintained the popularity of the "Evening at Pops" broadcasts; he toured extensively with the Boston Pops; and he led a series of best-selling recordings for the Philips and Sony Classical labels.

At Christmas 1991, John Williams announced that he would step down as Conductor of the Boston Pops at the end of 1993 and at that time he assumed the title of Laureate Conductor. He also agreed to serve as Music Adviser while the Boston Symphony again took on a seemingly impossible task—finding someone to follow him. The appointment as twentieth Conductor of the Boston Pops Orchestra—and the third Conductor since Arthur Fiedler took over in 1930—fell to Keith Lockhart. Born in 1959, he was 35 years old when the choice was made—the same age as Arthur Fiedler at the time of his appointment. During his first two seasons, Mr. Lockhart has conducted more than one hundred concerts, made fourteen television shows, led three national tours with the Boston Pops Esplanade Orchestra, and recorded two albums. In June he led the Boston Pops Esplanade Orchestra on tour to Japan.



THE BOSTON POPS
ESPLANADE
ORCHESTRA

KEITH LOCKHART
Conductor

First Violins
Joseph Scheer
Michael Rosenbloom
Lisa Crockett
Kristina Nilsson
Jennifer Elowitch
Maynard Goldman
Sandra Kott
Sharan Leventhal
Anita Brooker
Diane Pettipaw
Cynthia Cummings
Gerald Mordis
James Orent
Paul MacDowell
Melissa Howe
Stacey Alden

Second Violins
Brynn Albanese
Clayton Hoener
Susan Shipley
William Waterhouse
Colin Davis
Pattison Story
Dorothy Han
Julie Leven
Kay Knudsen
Rebecca Katsenes
Harris Shilakowsky
Priscilla Hallberg

Violas
Kenneth Stalberg
Jean Haig
Anne Black
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome
David Feltner

Cellos
Ronald Lowry
David Finch
George Seaman
Theresa Borsodi
Andrew Mark
William Rounds
Joan Esch
Toni Rapier

Basses
Robert Caplin
Barry Boettger
Joseph Holt
Gregory Koeller
Prentice Pilot
Mark Henry

Flutes
Marianne Gedigian
Linda Toote

Piccolo
Iva Milch

Oboes
Laura Ahlbeck
Frank Charnley

English Horn
Barbara LaFitte

Clarinets
Steven Jackson
Andre Lizotte

Bass Clarinet
Edward Avedisian

Bassoons
Donald Bravo
Ronald Haroutunian

Contrabassoon
Ruth Waterhouse

Horns
Kevin Owen
Richard Menaul
Nona Gainsforth
Thomas Haunton
Richard Greenfield

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Darren Acosta
Lawrence Isaacson
Donald Sanders
Mark Cantrell

Tuba
Gary Ofenloch

Timpani
Everett Beale

Percussion
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Dean Anderson
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John Williams

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Howard Hanson

The Housatonic at Stockbridge
Charles Ives

Buckaroo Holiday from Rodeo
Aaron Copland

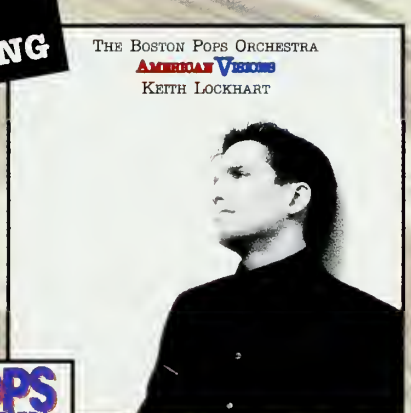
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Leonard Bernstein

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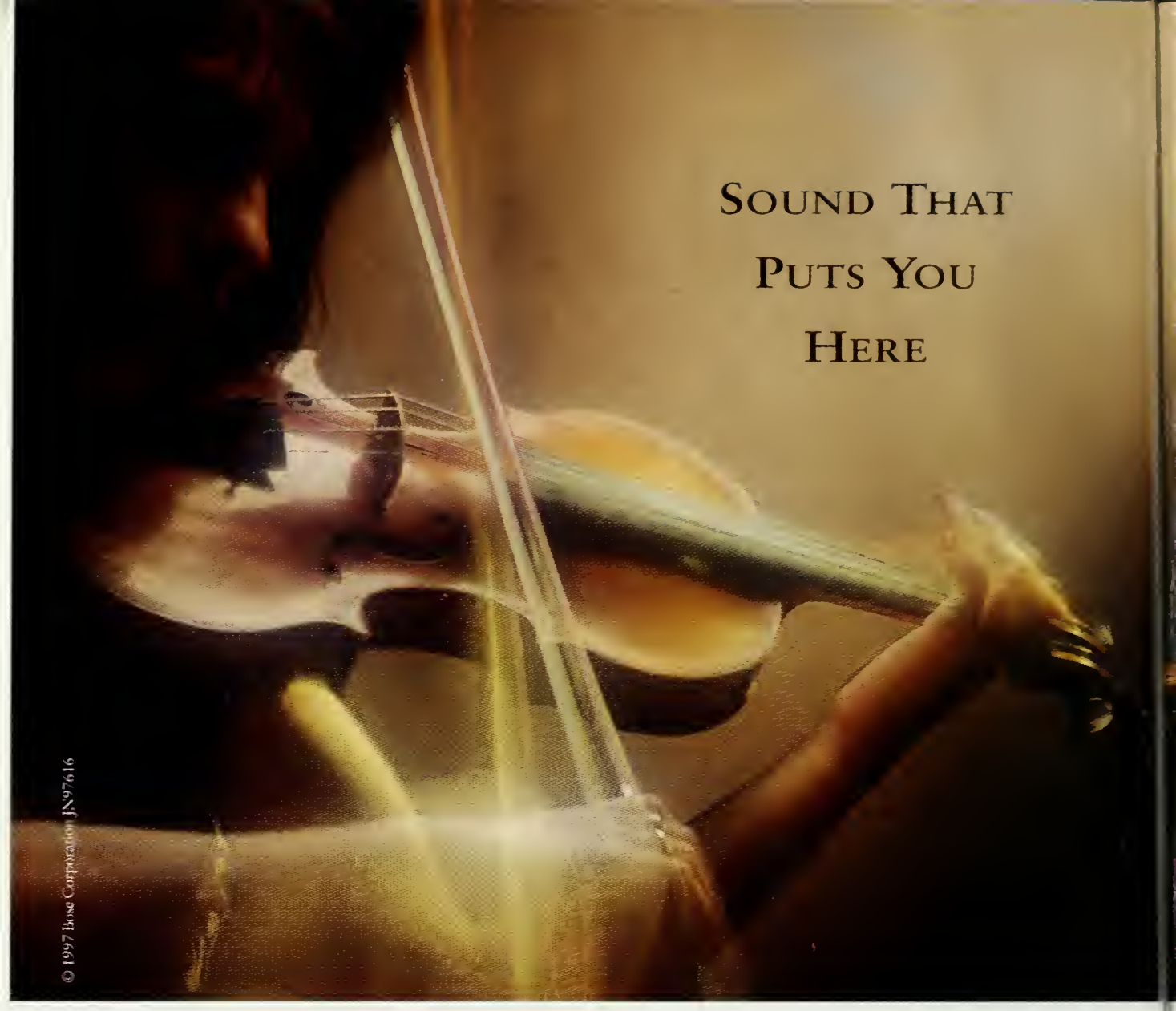
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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Tuesday evening, July 8, 1997, at 8:00

JAMES ORENT conducting
RON DELLA CHIESA, host

SWING NIGHT

St. Louis Blues March — Handy/Miller-Hayman

Dancing Through the Years — arr. Hayman
Cakewalk—Charleston—Tango—Square Dance—Waltz—
Polka—Rhumba—Mexican Hat Dance—Cha-Cha-Cha—Rock 'n' Roll

A Tribute to Artie Shaw

Begin the Beguine — Porter-May
Back Bay Shuffle — McCrae/Shaw-May
Blue Tango — Anderson
Anvil Chorus — Verdi-Finegan/Nestico

INTERMISSION

Chicago — Fisher-Nestico

Dancing with Fred Astaire — arr. Ramin
Top Hat, White Tie and Tails—I Won't Dance—
Dancing In the Dark—The Continental—Change Partners—
The Carioca

Song of India — Rimsky-Korsakov-Sebesky
Moonlight Serenade — Miller-Hayman
In the Mood — Garland/Miller-Osser

INTERMISSION

Boogie Woogie Bugle Boy — Prince/Raye-Hayman
Opus One — Oliver/Garris-Wilcox

The Count, The Duke, and the King

One O'Clock Jump — Basie-Nestico
Satin Doll — Ellington-Hayman
Sing, Sing, Sing — Prima/Goodman-Hyman

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Wednesday evening, July 9, 1997, at 8:00

Savannah River Holiday	Nelson
Lyric for String Orchestra (Lament)	Walker
Excerpts from *Mississippi Suite*	Grofé
Old Creole Days—Mardi Gras	

INTERMISSION

A Tribute to Marian Anderson
with
PAMELA DILLARD, mezzo-soprano

Re dell'abisso, from *Un Ballo in Maschera*	Verdi
Mon coeur s'ouvre à ta voix, from *Samson et Dalila*	Saint-Saëns
Dein blaues Auge, Opus 59, No. 8	Brahms
Der Schmied, Opus 19, No. 4	Brahms
Ride On King Jesus	arr. de Paur
My Lord, What a Morning	arr. Burleigh
He's Got the Whole World in His Hands	arr. Bond

INTERMISSION

Theme from *The Magnificent Seven*	E. Bernstein
Hoagy Carmichael Suite	arr. Ramin
Skylark—Georgia on my Mind— Lazy River—The Nearness of You— My Resistance Is Low—Stardust	
Selections from *Victor/Victoria*	Mancini
The Shady Dame from Seville—Crazy World— You and Me—Le Jazz Hot	
Long Live the King! A Tribute to Elvis	arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love— Hound Dog	

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*

Thursday evening, July 10, 1997, at 8:00

Savannah River Holiday	Nelson
Lyric for String Orchestra (Lament)	Walker
Excerpts from *Mississippi Suite*	Grofé
Old Creole Days—Mardi Gras	

INTERMISSION

A Tribute to Marian Anderson
with
PAMELA DILLARD, mezzo-soprano

Re dell'abisso, from *Un Ballo in Maschera*	Verdi
Mon coeur s'ouvre à ta voix, from *Samson et Dalila*	Saint-Saëns
Dein blaues Auge, Opus 59, No. 8	Brahms
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Ride On King Jesus	arr. de Paur
My Lord, What a Morning	arr. Burleigh
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INTERMISSION

Theme from *The Magnificent Seven*	E. Bernstein
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Selections from *Victor/Victoria*	Mancini
The Shady Dame from Seville—Crazy World— You and Me—Le Jazz Hot	
Long Live the King! A Tribute to Elvis	arr. Hollenbeck
Jailhouse Rock—Can't Help Falling in Love— Hound Dog	

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Friday evening, July 11, 1997, at 8:00

LEXUS POPS PERFORMANCES

Carnival Overture, Opus 92 — Dvořák

The Moldau, from *Má Vlast* — Smetana

INTERMISSION

Piano Concerto No. 1 in G minor, Opus 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace
JON NAKAMATSU
Gold Medalist, 1997 Van Cliburn International Piano Competition

INTERMISSION

The Stars and Stripes Forever — Sousa
Fredric Snyderman conducting

The Boston Pops Fund extends birthday wishes to Mr. Snyderman and many thanks to his wife Gail for making this gift possible.

A Tribute to John Williams

Theme from *Jurassic Park*

Theme from *The Lost World*

Suite from *Star Wars*
Imperial March—Luke and Leia—Main Title

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Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Saturday evening, July 12, 1997, at 8:00

LEXUS POPS PERFORMANCES

Carnival Overture, Opus 92 — Dvořák

The Moldau, from *Má Vlast* — Smetana

INTERMISSION

Piano Concerto No. 1 in G minor, Opus 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace
JON NAKAMATSU
Gold Medalist, 1997 Van Cliburn International Piano Competition

INTERMISSION

A Tribute to John Williams

Liberty Fanfare

Theme from *Jurassic Park*

Theme from *The Lost World*

Suite from *Star Wars*
Imperial March—Luke and Leia—Main Title

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THE BOSTON POPS ESPLANADE ORCHESTRA
KEITH LOCKHART, *Conductor*
Sunday evening, July 13, 1997, at 7:30

LEXUS POPS PERFORMANCES

Carnival Overture, Opus 92 — Dvořák

The Moldau, from *Má Vlast* — Smetana

INTERMISSION

Piano Concerto No. 1 in G minor, Opus 25 — Mendelssohn
Molto allegro con fuoco
Andante
Presto—Molto allegro e vivace
JON NAKAMATSU
Gold Medalist, 1997 Van Cliburn International Piano Competition

INTERMISSION

A Tribute to John Williams

Liberty Fanfare

Theme from *Jurassic Park*

Theme from *The Lost World*

Suite from *Star Wars*
Imperial March—Luke and Leia—Main Title

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

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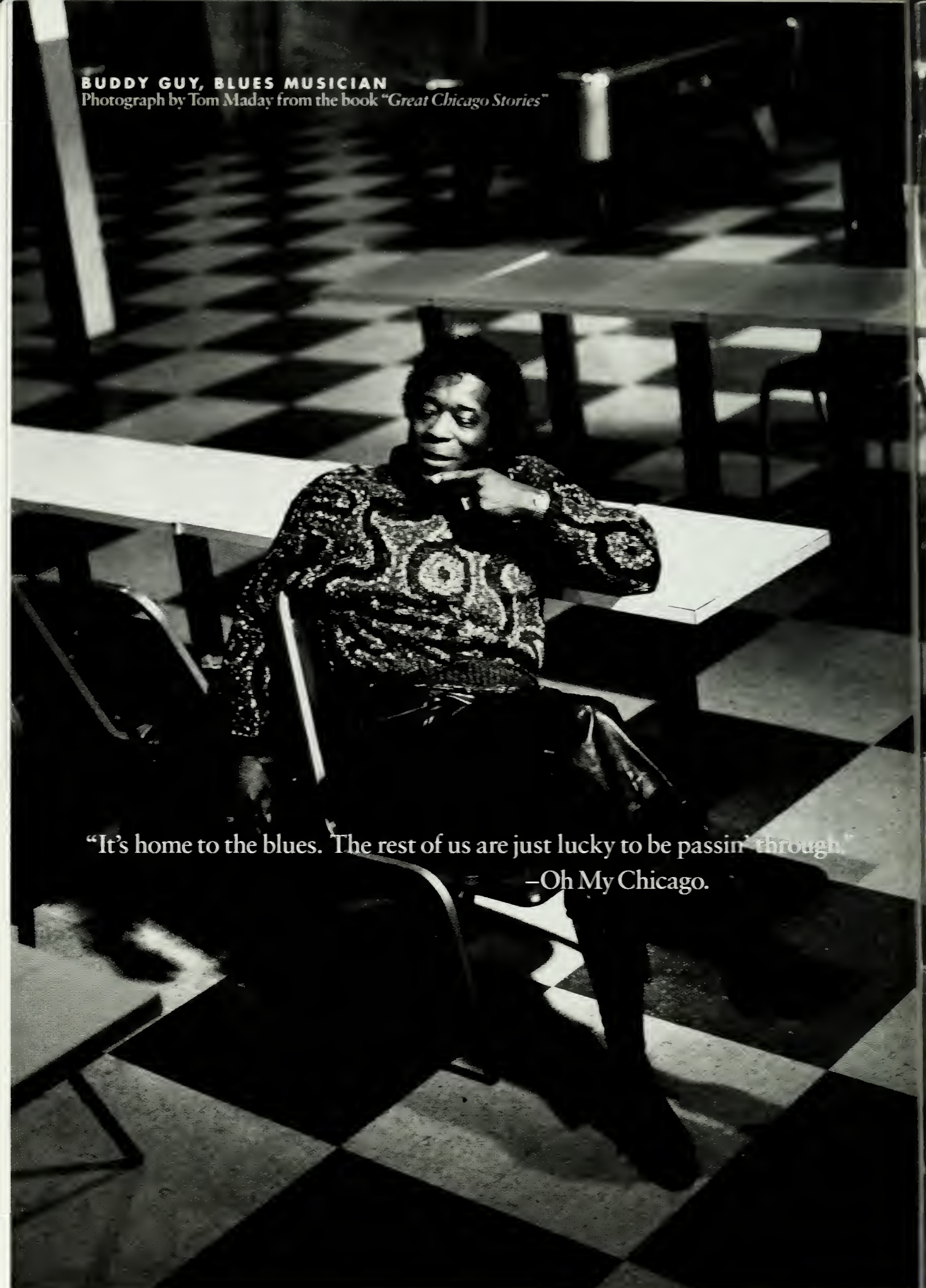
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Notes on the Music

SPECIAL THANKS. The Chiles Foundation of Portland, Oregon, has funded the introduction of important new works to the Boston Pops repertory since 1986. These include commissions of new works as well as special arrangements of Broadway show tunes, Hollywood film scores, and medleys, such as this year's arrangements of music from *Riverdance*, "O'Sullivan's March" from *Rob Roy*, and a suite of music by Turlough O'Carolan. An interest in new and inspiring musical ideas has been a hallmark of the Boston Pops for more than sixty years. The Pops is grateful to the Chiles Foundation for its generous assistance, which is helping to sustain this tradition.

BEGIN THE BEGUINE
Cole Porter (1891-1964)

Cole Porter wrote the 1935 show *Jubilee* while on a round-the-world sea voyage with his collaborator Moss Hart. While visiting the Dutch East Indies, he heard a native dance with a rhythm that fascinated him, and he used it as the basis of a song. But the song had such an unusual form—it is far longer than any other popular song of its era—that audiences had trouble catching on to it, and it made little impression in the show. Only when clarinetist and bandleader Artie Shaw insisted on recording it simply because he happened to like it did the tune take off; Shaw's record sold two million copies, and "Begin the Beguine" was on its way to becoming one of the most popular songs of all time.

DANCING WITH FRED ASTAIRE
arr. Sid Ramin

Few careers in American entertainment have matched that of the late Fred Astaire (1899-1987): vaudevillian and star of Broadway shows with his sister Adele, quintessential performer in Hollywood musicals, television personality, and–late in life–dramatic actor. But the Astaire that will always be remembered with affection and wonder is the suave, top-hatted sophisticate who seemed to embody the very concept of elegance. Composers writing songs for shows or films in which Astaire was to perform knew that they could take risks with tricky or unusual rhythms, for Astaire's superb musicianship (he was also a fine drummer) could handle anything they offered him. Sid Ramin's medley *Dancing with Fred Astaire* presents tunes from six of the dancer's many films.

No image of Fred Astaire is more firmly etched in our minds than that of the elegant gentleman in his "Top Hat, White Tie, and Tails." Irving Berlin's song of that name (from *Top Hat*) could have been Astaire's theme song. Jerome Kern's *Roberta*, in its original version for the stage, had a score substantially different from the one for the film version, which was partly tailored for Astaire's talents. In particular Astaire asked for a rhythmic tap number, and he demonstrated what he had in mind to the composer. Kern took that rhythmic kernel and made of it one of his best up-tempo songs, "I

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Won't Dance." *The Band Wagon* was first a Broadway revue (1931), then a film (1953); both versions contained the song that became the biggest hit ever produced by lyricist Howard Dietz and composer Arthur Schwartz, "Dancing in the Dark." In the film, the song formed the background score for Astaire's evocative dance with Cyd Charisse. Cole Porter's score for the Broadway musical *Gay Divorce* (1932) was Fred Astaire's first show after his sister married and retired from the stage. Critics were lukewarm, despite two great advantages: Astaire's dancing and the song "Night and Day." Two years later the same story was treated in Hollywood, retitled *The Gay Divorcee*, and with most of the Cole Porter songs dropped from the score. One of the tunes that was added was "The Continental," by Con Conrad, with lyrics by Herb Magidson; that year it became the first song to win an Academy Award. Irving Berlin wrote his last score for Fred Astaire and Ginger Rogers in the 1938 film *Carefree*, which contained the lively "Change Partners." Astaire and Rogers were paired for the first time—though not yet as the stars—in the 1933 film *Flying Down to Rio*, which boasted a score by Vincent Youmans. "The Carioca" was one of the big dance numbers in the film; Astaire was not particularly pleased with the way the number turned out, since it was produced in a very limited time, but he threw in a couple of solo bits that registered so well with the audience that he and Rogers became the inevitable team for most of the rest of the decade. "The Carioca" may thus be called the dance that launched Astaire's film career.

ST. LOUIS BLUES MARCH
W.C. Handy (1873-1958)

The most famous commercial hit in the world of blues was composed in 1914. W.C. Handy had already had some success with his "Memphis Blues," but he had sold his rights to that piece to a publisher for a mere $50 and never saw the fortune that the song brought in. Determined to find something to match it, he recalled his own days of poverty in St. Louis and created the memorable opening line, "I hate to see de evenin' sun go down." As he later explained, "If you ever had to sleep on the cobbles down by the river in St. Louis, you'll understand the complaint." The song became a major hit when Sophie Tucker introduced it into her vaudeville act. After that it was unstoppable. It has been recorded eight or nine hundred times, arranged by Handy for every conceivable instrumental combination, and interpolated into shows and films. The Boston Pops arrangement displays the familiar song in the guise of a lively march.

SING, SING, SING
Louis Prima (1911-78)/Benny Goodman (1909-86)

New Orleans-born jazz trumpeter and vocalist Louis Prima worked mostly in New Orleans in the late '20s and early '30s, then led his own band in New York. One of his best-known creations, "Sing, Sing, Sing," was made even more popular in the version created by Benny Goodman for his famous Carnegie Hall concert—the first jazz concert ever given in that historic concert hall—in 1938. Because the famous recording made at that event has been a jazz favorite ever since, Goodman's additions to Prima's tune are now regarded as part of the piece, and that is how Dick Hyman has arranged it.

SAVANNAH RIVER HOLIDAY
Ron Nelson (b.1929)

Ron Nelson studied at the Eastman School of Music in the days when Howard Hanson was director; he teaches at Brown University. *Savannah River Holiday* is his best-known

work, a bright and lively overture that put him in great demand for other similar pieces. The score does not quote from any actual American tunes, but its two kinds of music, described by the composer as "gay and reckless" on the one hand, "quiet and reflective" on the other, provide a full range of festive images.

LYRIC FOR STRING ORCHESTRA (LAMENT)
George Walker (b.1922)

Born in Washington, D.C., George Walker studied at Oberlin College Conservatory, later earning his D.M. A. at the Eastman School of Music and an Artist's Diploma at the Curtis Institute of Music. He also pursued further studies with Nadia Boulanger at Fontainebleau and counts among his other teachers the distinguished pianists Robert Casadesus, Clifford Curzon, and Rudolf Serkin. Active as both pianist and composer, Mr. Walker has written a considerable body of solo music for the piano. His musical style is mostly dramatic and dissonant, reflecting the influence of the serialism that was in its heyday during the middle decades of the century. Yet his music often effects a remarkable marriage of the complex harmonies and melodic gestures of contemporary

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music with the direct and simple style of the spiritual. His 1995 work *Lilacs*, composed in tribute to the great tenor Roland Hayes and drawing on excerpts from Walt Whitman's "When lilacs last in the dooryard bloom'd," received its world premiere in February 1996 as part of the Boston Symphony Orchestra's "Tribute to Roland Hayes." The work went on to win the 1996 Pulitzer Prize in Music Composition, making George Walker the first African-American to be so honored. (This achievement is the latest in a string of firsts for Mr. Walker, who was the first African-American to graduate from Curtis, the first to earn a doctorate from Eastman, the first African-American pianist to perform with the Philadelphia Orchestra, and the first to obtain major management through National Concert Artisits and Columbia Artists Management.) This evening's audience will be hearing Mr. Walker's first orchestral score, *Lyric for String Orchestra (Lament)* of 1946, performed in honor of the composer's seventy-fifth birthday on June 27.

MISSISSIPPI SUITE
Ferde Grofé (1892-1972)

Although Ferde (born Ferdinand) Grofé was a native of New York City, he grew up on the west coast and played for a decade in the viola section of the Los Angeles Philharmonic. But he was also active in film, theater, vaudeville, and cabaret ensembles and by 1917 had already become an arranger and pianist for bandleader Paul Whiteman. He created the sound of the Whiteman band, known through the extraordinarily popular recordings of "Avalon," "Whispering," and other songs, and secured his own reputation in 1924 when he orchestrated George Gershwin's *Rhapsody in Blue* for its premiere by the Whiteman band. For a time he taught composition and arranging at Juilliard. His own original scores were usually programmatic, depicting scenes in

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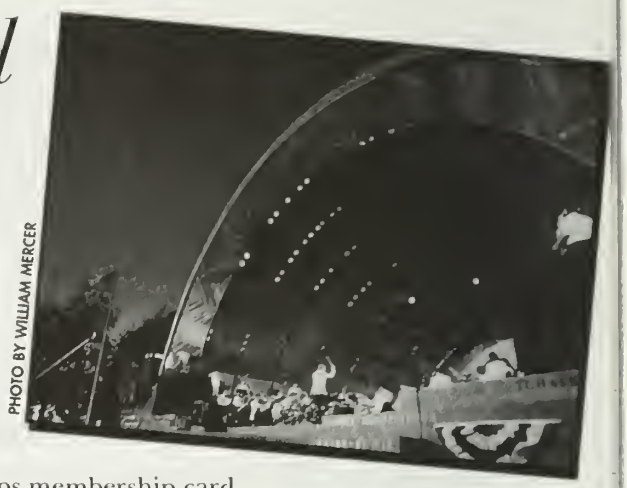


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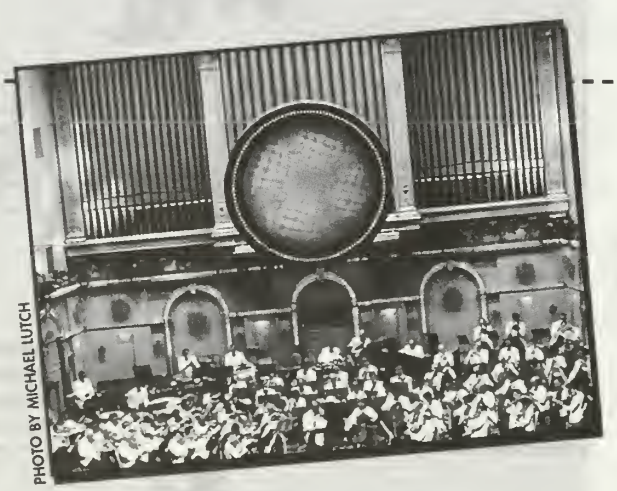


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American life in a way that combined the sophistication of European music with the melodic and rhythmic flair of American popular styles. Few of these are much remembered, though the *Grand Canyon Suite* (1931) has always retained its popularity. The *Mississippi Suite* is perhaps his second best-known work. Translating into sound the impressions of the natural habitat, the music is evocative in the way that the best film scores are, filled with harmony and color and warm melody.
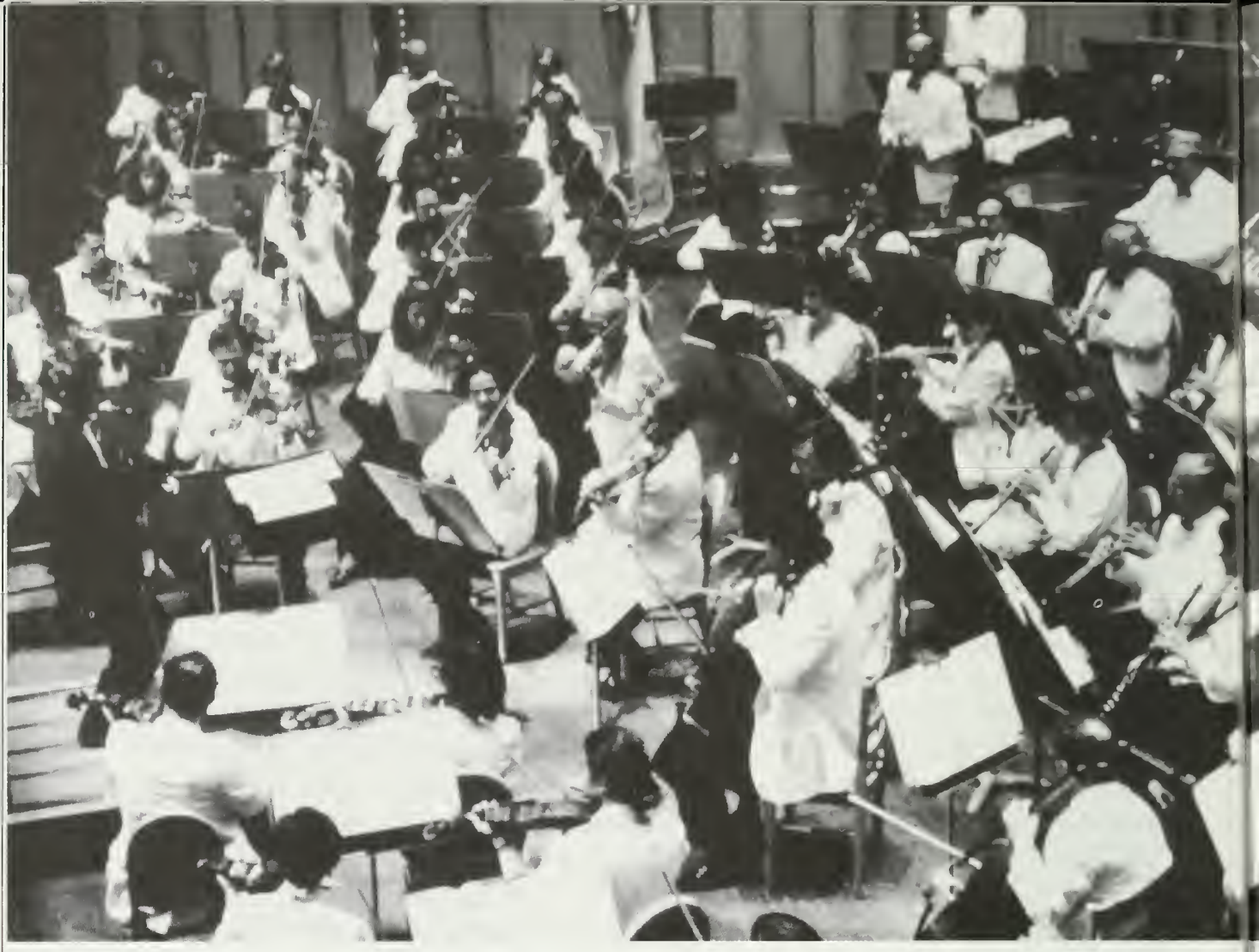
A CENTENARY TRIBUTE TO MARIAN ANDERSON

The contralto Marian Anderson, who died in 1993, was a great artist whose recordings still bring a shiver of pleasure at the rich, silky sound of that extraordinary voice (when she toured Europe in the 1930s, Toscanini is reported to have said, "A voice like yours is heard only once in a hundred years") and the artistic integrity with which she performed. But she is, if anything, even more significant for her role as the singer who opened the way for other gifted African-American musicians in the world of classical music, particularly opera. On the concert stage, she had been preceded by the Boston-based tenor Roland Hayes, another artist of supreme elegance and musicianship, but Hayes never performed opera. When Marian Anderson finally made her Metropolitan Opera debut in 1955, she permanently opened the doors of that previously closed institution to great singers of all races. It was one of her earlier recitals, however, that made her the touchstone of racial pride and advancement. In 1939, the Daughters of the American Revolution refused to rent Constitution Hall as a venue for a recital by Marian Anderson, on account of her race. This produced an uproar, and when Eleanor Roosevelt (among others) intervened, arrangements were made for the recital to be given at the Lincoln Memorial, attracting an audience of 75,000.

Rudolf Bing decided to cast Anderson as the sorceress Ulrica in Verdi's *Un Ballo in Maschera* ("A Masked Ball") for her debut at the Met. The character's appearance is confined to the second scene of Act I, but it sets the entire plot in motion, for, after a dark invocation to the "king of the abyss," she proceeds to tell fortunes, and one of these leads to the tragedy of the opera.

Camille Saint-Saëns' *Samson et Dalila* was regarded as scandalous when first composed, because it put Biblical characters on the stage; for twenty-five years it was performed only in concert, but gradually it became a popular work in opera houses as well. The Philistine woman Delilah has been ordered by the leaders of her country to learn the secret of the strength of their enemy Samson, who is known to be Delilah's lover. Her sensuous aria, "Mon coeur s'ouvre a ta voix" ("My heart opens at your sweet voice"), the most famous number of the opera, is part of the campaign of seduction with which she finally persuades Samson to reveal the secret that will lead to his undoing.

The songs of Johannes Brahms were particularly well-suited to Marian Anderson's voice. "Dein blaues Auge" ("Your Blue Eyes," Opus 59, No. 8) is a setting of a poem by Klaus Groth: "Your blue eyes hold me fast and I must look down. You ask what I think I see—I see myself content. A glowing pair of eyes burned me, and the afterglow brought pain, but yours are as clear as the sea, and as cool." Though Brahms's music could be quite complex, he also frequently brought an element of folk song into his work, as in "Der Schmied" ("The Smith," Opus 11, No. 4): "I hear my sweetheart swinging his hammer; it resounds like bell tones in the streets and squares. My lover sits by the black fireplace, yet when I walk past, the bellows puff and the flames spring up around him."



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THEME from *THE MAGNIFICENT SEVEN*

Elmer Bernstein (b.1922)

Celebrating his seventy-fifth birthday this year, Elmer Bernstein studied composition with Israel Citkowitz, Roger Sessions, and Stefan Wolpe. That heritage would suggest a career writing concert music for orchestra and chamber ensembles. But the experience of producing music for a radio drama by Norman Corwin proved fateful, leading to Hollywood. Bernstein has composed in a wide range of styles, from his influential jazz score for *The Man With the Golden Arm* (1955) to a symphonic score for the Biblical epic *The Ten Commandments* (1956). The 1960 film *The Magnificent Seven* is a superb Hollywood remake of one of the greatest Japanese films, *The Seven Samurai*, translated from the Floating Kingdom to a small town in the American Southwest.

CARNIVAL OVERTURE, OPUS 92

Antonin Dvořák (1841-1904)

In 1891, at the age of fifty, Dvořák composed a triptych of overtures conceived as a set with the title *Nature, Life, and Love*, eventually published with separate titles and opus numbers: *In Nature's Realm, Carnival*, and *Othello*. Of the three, the *Carnival* Overture, filled with gaiety and high spirits, is by far the most frequently performed. Dvořák's concept of Nature is central to these scores. He was pantheistic enough to see Nature as the giver of life in ways both beautiful and ugly—thus leading to joy or tragedy, and he created a "Nature theme" that appears somewhere in each of the overtures.

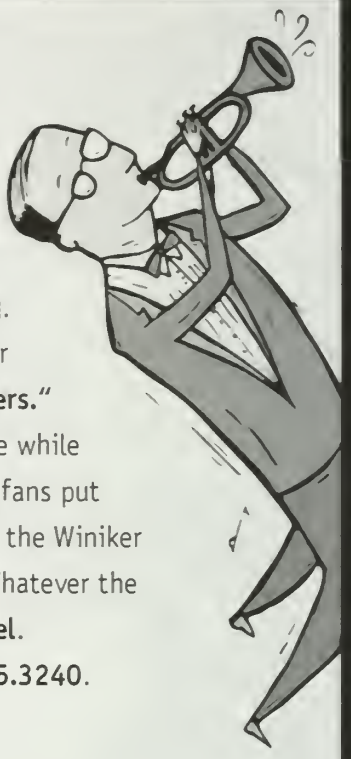
Carnival exudes high spirits from its vigorous opening theme, the beginning of a tightly-knit exposition laid out in a harmonic plan at once logical and surprising. After the main material has been heard, the beginning of a development is suddenly cut short by unsettling diminished chords in the harp, and the energy of the opening fades away. It seems that the participant in the carnival gaiety has withdrawn momentarily to a tranquil retreat of peace and natural beauty. The peaceful interlude ends with the "normal" development of materials from the exposition, culminating in a recapitulation of tremendous élan.

THE MOLDAU, from *MÁ VLAST*

Bedřich Smetana (1824-84)

Smetana, the first great nationalist composer of Bohemia (now part of Czechoslovakia), shares with Beethoven that greatest of catastrophes for a musician, deafness. He composed his last two operas and his greatest orchestral work unable to hear the sounds he was creating except in his own imagination. The orchestral work was *Má Vlast* ("My Country"), a cycle of six tone poems evoking the natural beauties and the history of Bohemia; he wrote it between the years 1872 and 1879. "The Moldau" (in Czech, "Vltava"), is the second of the six and by far the best known. The musical scheme is a simple nature narrative, planned as a musical depiction of the country's greatest river, from its source in two mountain rivulets (suggested by the flutes at the very opening) to Prague. En route, the broad river is suggested by a flowing 6/8 melody that soars over the rushing sixteenths of the turbulent water underneath. On the way, as the water continues to run past, Smetana depicts scenes along the bank: a hunt (horns predominating), a village wedding (a country dance in 2/4 time), a quiet night with the moon shimmering on the still waters. Soon the stream passes the Rapids of St. John, then becomes a great river, flowing toward the capital of Prague. In the climactic final

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pages, Smetana introduces a theme associated (in the first poem of the cycle) with the castle of Vyšehrad, symbol of the Czech royal lineage. The river passes the castle and flows off into the distance.

PIANO CONCERTO NO. 1 IN G MINOR, Opus 25

Felix Mendelssohn (1809-47)

The extraordinarily precocious Mendelssohn was establishing his reputation as a gifted and original composer before he was out of his teens. He had barely turned twenty-one when the University of Berlin offered him a professorship, but he declined because he was about to start on a "grand tour" of Italy, made at the suggestion of his friend Goethe, for his intellectual and musical enrichment. He left in May of 1830, making his progress through southern Germany and Austria to Rome, where he remained for the rest of the year. In 1831 he traveled around much of Italy, then spent two months in Switzerland, and arrived in Munich by October 1831. Aside from the pleasures of sightseeing, this was a musically busy time. Mendelssohn was finishing the *Hebrides* Overture, conceiving and composing the *Italian* Symphony, working on a cantata based on a poem of Goethe's, and also thinking about the *Scotch* Symphony. During the same time he managed to compose—in his head—the G minor concerto, only writing the music down when he arrived in Munich, where he spent three days getting the work on paper. He played the first performance in Munich almost immediately; the work quickly became a popular success. (This is indicated in part by a funny, fantastic story in Hector Berlioz's *Evenings in the Orchestra*, the funniest book about music in the nineteenth century. Berlioz tells of a keyboard competition during which thirty pianists played the Mendelssohn concerto on the same piano during a single day, with the result that the instrument had learned the piece so thoroughly that it started to play the music by itself and had to be destroyed!) It was standard practice for an audience to applaud at the conclusion of every movement of a concerto or symphony in those days. Mendelssohn preferred to have applause withheld to the very end. In order to guarantee that result, he composed the concerto so that the various movements ran directly into one another, thus not allowing the audience any chance to break the mood.

LIBERTY FANFARE

John Williams (b.1932)

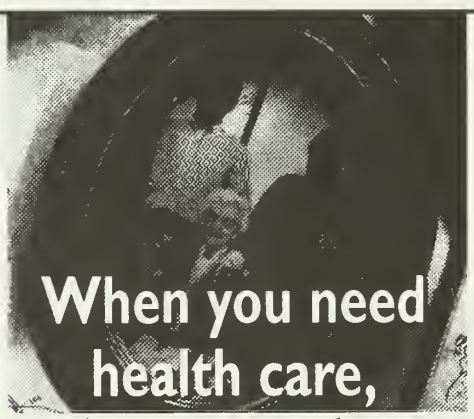
Ever since the soaring, fanfare-like main theme that he composed for *Star Wars* brought him to prominence, John Williams has been in demand to write more fanfares for special occasions. When the Boston Pops was invited to perform at the Fourth of July ceremony in 1986, at which the restored Statue of Liberty was unveiled and her torch relit, Mr. Williams was commissioned to write a new fanfare, to be heard 'round the world during the concert televised as part of the weekend's festivities. By their very nature, fanfares are brief and affirmative; they bring people together for a few minutes of celebration and remembrance, lifting spirits and lightening hearts.

—Steven Ledbetter



James Orent

James Orent has performed as a conductor and violinist in music ranging from symphonic, ballet, and opera, to rock, film, and commercial recordings. He made his conducting debut at the age of eighteen with Stravinsky's *Symphony of Psalms*. This season Mr. Orent celebrates his appointment as music director of the Newbury Chamber Orchestra, INTELEC '96 Pops, and his tenth anniversary as a violinist with the Boston Pops Esplanade Orchestra. Mr. Orent has also served as cover conductor for Keith Lockhart on five BPEO tours of the United States and on this season's tour to Japan and Korea. He won his Buffalo Philharmonic Orchestra audition by unanimous decision in the semifinal round, earning national recognition and his first residency as Affiliate Artists Conducting Assistant with the Erie Philharmonic Orchestra (funded by the NEA and the Martha Baird Rockefeller Fund). Mr. Orent has served as music director of the Erie (Pennsylvania) Ballet, Holyoke College Civic Orchestra, and Asparagus Valley Contemporary Music Ensemble; as guest conductor of the Spokane Symphony (Washington Chamber Orchestra) and Hartford Ballet; as assistant conductor of the New Hampshire Symphony Orchestra, the Leonard Bernstein Festival of American Music, and the Springfield (Massachusetts) Symphony Orchestra; as score reader for WGBY-TV (a PBS affiliate) broadcasts; and as guest conductor with college, conservatory, and youth orchestras. In May he made his debut with the Pro Arte Chamber Orchestra of Boston. Flying and skydiving are also avid interests. In the mid-1980s



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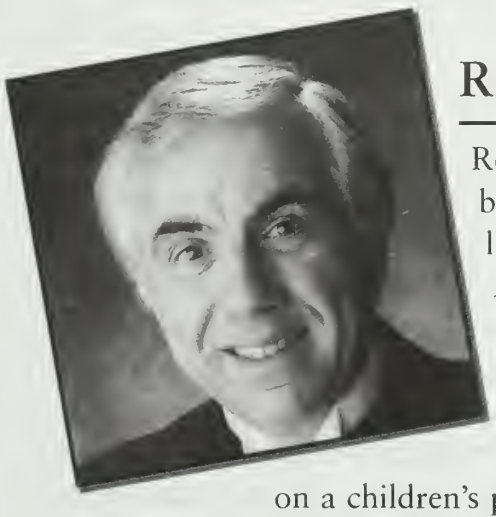
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Mr. Orent barnstormed the east coast, skywriting and banner-towing in World War II vintage aircraft. He holds both the Airline Transport Pilot Certificate and the United States Parachute Association's Advanced Skydiver License and is a member of "POPS," the Parachutists Over Phorty Society. Born in Boston, James M. Orent graduated *magna cum laude* from Amherst College, where he won the Sundquist Prize for performance and composition. He studied conducting with Charles Bruck at the Pierre Monteux Domaine School, with Otto Werner Mueller at the Yale School of Music, and at the Tanglewood Conducting Seminar, where he was conducting assistant to Sam Wanamaker for the BSO's production of *Oedipus Rex*. Mr. Orent's principal violin teachers were Philipp Naegele of the Marlboro Festival and Stanley Benson of the Boston Symphony Orchestra.



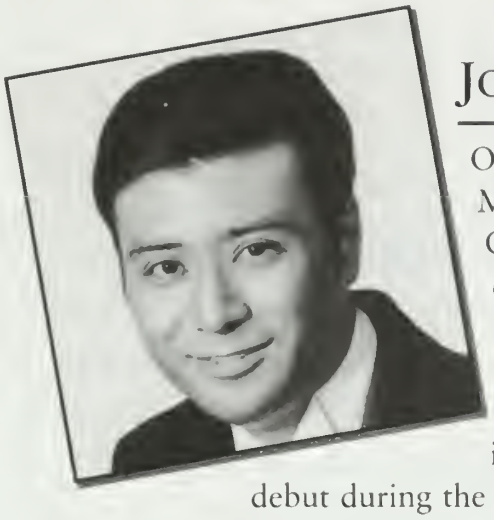
Ron Della Chiesa

Ron Della Chiesa shares his extensive knowledge of both classical and jazz music with WGBH 89.7 FM's listeners on the weekday program *Classics in the Morning* and on *The Jazz Songbook* Friday evenings. He also hosts the WGBH broadcasts of the Friday-afternoon Boston Symphony concerts and the Sunday-afternoon broadcasts from Tanglewood. Mr. Della Chiesa made his radio debut at the age of ten on a children's program in his hometown of Quincy, Massachusetts; he joined WGBH in 1966 as a part-time news and promotional announcer for Channel 2. Three years later he switched to WGBH Radio to host two classical music programs, *Prelude* and *Morning pro musica*. Before long he found himself behind the microphone of an afternoon classical music show, an afternoon jazz show, a late-night jazz show, and an overnight show called *'GBH After Hours*. He continued to explore the relationship between classical, jazz, and other musical forms, expanding his lineup to showcase live performances and classical programming on *The Classical Hour*, *Great Voices*, and live broadcasts of the Boston Symphony Orchestra. Ron Della Chiesa attended Boston University's School of Public Communication, where he worked part-time at the university radio station, WBUR-FM. He served in the Army Reserves, then landed his first full-time job at WBOS-FM. He then served as both music host and program director for WBCN-FM, then an all-classical music station. While there, he also worked part-time as a television announcer for Boston television stations WBZ-Channel 4 and WNAC-Channel 7 (now WHDH). Mr. Della Chiesa serves on the boards of numerous local arts organizations and has hosted many musical events throughout New England, including the BankBoston Celebrity Series 'GBH Classics and many Boston Pops "Swing" concerts.



Pamela Dillard

Mezzo-soprano Pamela Dillard caught the international attention of critics for her portrayal of the title role in Opera Theatre of St. Louis' 1995 production of *La Belle Hélène*. Her 1995 Schwabacher Debut Recital, presented by the San Francisco Opera Center, was also well received. This week's centenary tribute to the great contralto Marian Anderson is a return Boston Pops engagement for Ms. Dillard, who has made two previous appearances with the Boston Pops Esplanade Orchestra, performing operatic favorites on the Esplanade in 1994 under the direction of Stephen Lord and in 1995 under the direction of Keith Lockhart. During the 1997-98 season Ms. Dillard will perform the title role of *Carmen* with the Atlanta Symphony Orchestra. In the 1996-97 season, she returned to San Francisco Opera as Mercedes in *Carmen* and returned to Opera Theatre of St. Louis as Suzuki in *Madama Butterfly*. She also made her debut with the Atlanta Symphony Orchestra as soloist in Prokofiev's *Alexander Nevsky*. In addition to her performances in *La Belle Hélène* in St. Louis, Ms. Dillard's engagements in the 1995-96 season included her return to Boston Lyric Opera, as Meg Page in *Falstaff*, and performances of a Dryad in *Rusalka* with the San Francisco Opera. Ms. Dillard made her professional operatic debut with Boston Lyric Opera as Irina in *Lost in the Stars*. She has also appeared in opera productions with Western Opera Theatre, Tulsa Opera, Glimmerglass Opera, Lake George Opera, and Boston University. She made her Carnegie Hall debut in Beethoven's *Choral Fantasy* with the Boston Symphony Orchestra under the direction of Seiji Ozawa. She has also performed with the St. Louis Symphony Orchestra, Kansas City Camerata, the Handel Society, and the Bach Choral Society in St. Louis. A native of Atlanta, Georgia, Pamela Dillard was a member of the 1993 Merola Program of the San Francisco Opera Center, and a 1990 Vocal Fellow at the Tanglewood Music Center. Her many awards include the 1994 Richard Gaddes Fund Award for Young Singers from Opera Theatre of St. Louis; the 1993 Richard Strauss Opera Study Award from the San Francisco Opera Center; and first prize in the 1990 Connecticut Opera Guild Auditions. Ms. Dillard can be heard on *Watch and Pray*, a compact disc (Koch International Classics) of spirituals and art songs by African-American women composers.



Jon Nakamatsu

On June 8, 1997, Jon Nakamatsu was named Gold Medalist of the Tenth Van Cliburn International Piano Competition. The California native, who is twenty-eight years old, is also the first American in sixteen years to win the competition. Among the prizes he was awarded are two years of interntional concert engagements and career mangement, a solo recording to be released this fall, and a Carnegie Hall recital debut during the 1998-99 season. Immediately following his victory, Mr. Nakamatsu was invited to replace Vladimir Ashkenazy in São Paulo and Rio de Janeiro as soloist with the Deutsches Symphonie-Orchester Berlin. First prize-winner of the 1995 U.S. National Chopin Competition, Mr. Nakamatsu recently gave recitals at both Lincoln Center's Alice Tully Hall and the Kennedy Center in Washington, D.C. Additional recital engagements have included appearances at the Kravis Center in West Palm Beach, Davies Symphony Hall in San Francisco, Franz Liszt Academy in Budapest, and Dvořák Hall in Prague. He has toured Eastern Europe as soloist with the Brno and Budapest Concert orchestras and has also appeared with the Florida Philharmonic under the direction of Stanislaw Skrowaczewski, the Redlands Symphony, and the Stockton Symphony. Mr. Nakamatsu has made four commercial video recordings and a compact disc recording of a live performance with the Brno Concert Orchestra and Masterworks Chorale. A graduate of Stanford University with a bachelor's degree in German studies and a master's degree in education, he has studied privately with Marina Derryberry since the age of six.

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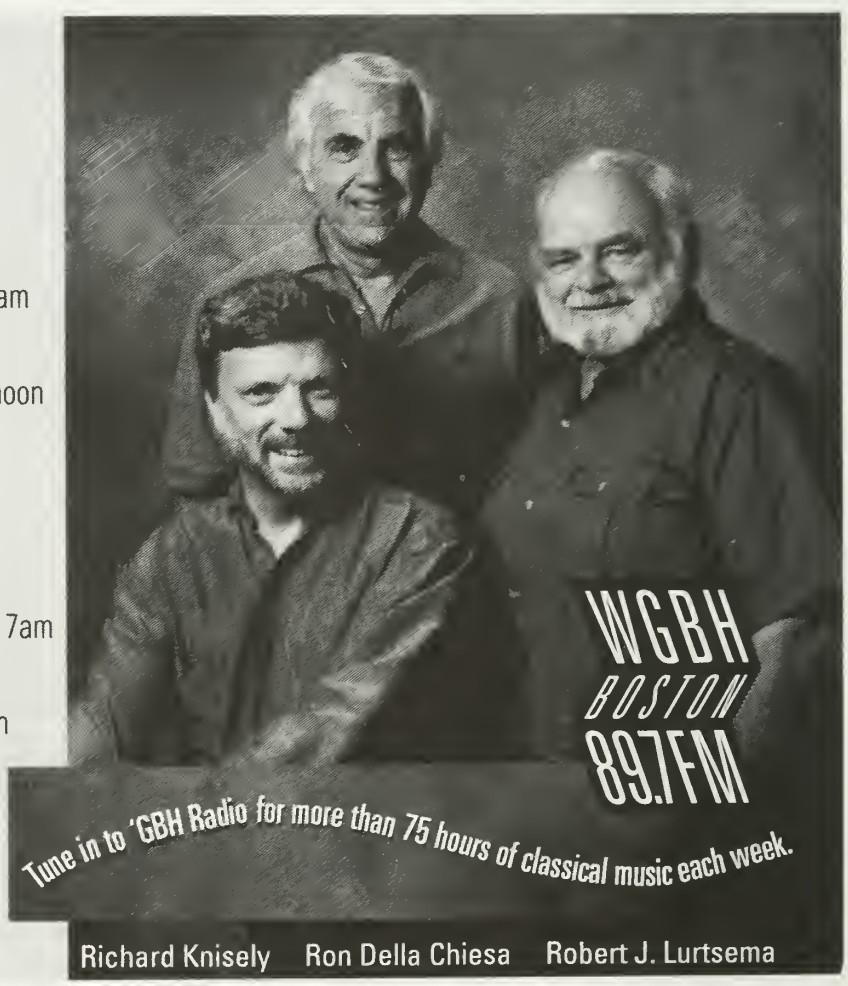
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For more information about becoming a member of the BSO's Business Leadership Association, please contact the Corporate Programs office at (617) 638-9270.

The BOSTON POPS *at Tanglewood*



JOHN WILLIAMS

Saturday, July 12, at 8:30pm ***Shed***

BOSTON POPS CONCERT

JOHN WILLIAMS, *conductor*

Music from the 'Star Wars' trilogy featuring projected film excerpts highlights this concert as John Williams leads music from his award-winning scores and other intergalactic favorites.



KEITH LOCKHART

Tuesday, July 22, at 8:30pm

Shed

BOSTON POPS ORCHESTRA

KEITH LOCKHART, *conductor*

The winner of the 1997 Van Cliburn competition will be the featured soloist in this concert of Pops favorites.

To charge tickets instantly, call the BSO's SymphonyCharge at (617) 266-1200, or outside the Boston area call 1-800-274-8499. After June 3 tickets are also available at the Tanglewood Box Office, Lenox, MA 01240.

No refunds.
Program and artists subject to change.

Monday, August 25, at 8:30pm

Shed

BOSTON POPS CONCERT

JOHN WILLIAMS, *conductor*

John Williams leads selections from stage and screen as well as Artie Shaw's Clarinet Concerto with Boston Pops principal Thomas Martin as soloist.

www.bso.org

Tanglewood 1997

Symphony Hall Information

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION, call (617) 266-1492. For Boston Pops program information, call "C-O-N-C-E-R-T" (266-2378).

THE BSO'S NEW WEB SITE (http://www.bso.org) provides information on all Boston Symphony and Boston Pops activities at Symphony Hall and at Tanglewood, and is updated regularly.

HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 7 through July 13, are on sale now. The Box Office is open from 10 a.m. to 6 p.m., Monday through Saturday, and through the first intermission on concert nights; on Sunday, the Box Office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a $2.75 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office, Symphony Hall, Boston, MA 02115, with payment and a self-addressed, stamped envelope. Ticket prices are $45, $39.50, $33, $28, $25, $16, and $12.50. Good seats are still available.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED ANYWHERE IN SYMPHONY HALL.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

TO AVOID DELAYS IN FOOD SERVICE, patrons at tables are encouraged to place their orders as early as possible.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 1 through 6. All performances begin at 8 p.m.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

FOR PATRONS WITH DISABILITIES, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOM are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Boston Pops season for one hour before each concert and during the intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as recordings, apparel for adults and children, calendars, coffee mugs, jewelry, and posters. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

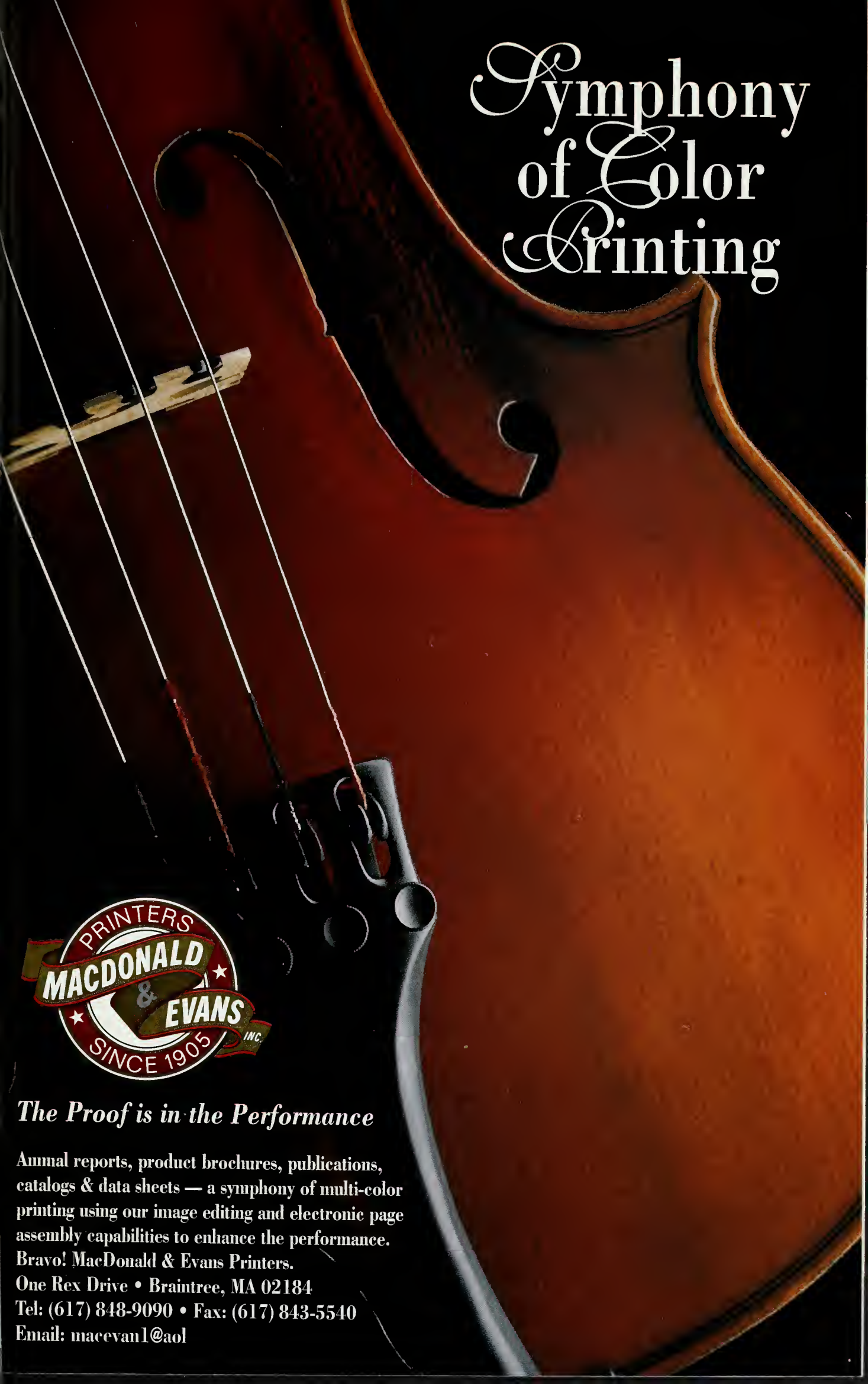
PARKING for evening Pops concerts is available for $5 at the Prudential Center Garage, courtesy of R.M. Bradley and Co. and The Prudential Realty Group. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting. The Uptown Garage at 10 Gainsborough Street next to the New England Conservatory offers discounted parking ($6 with ticket stub) for all Pops concerts. There are also two paid parking garages on Westland Avenue near Symphony Hall. Limited street parking is available.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON POPS BROADCASTS: Saturday-evening Boston Pops concerts are broadcast live by WCRB 102.5 FM.

FRIENDS OF POPS: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9251. If you are already a Friend and you have changed your address, please inform us by sending your new and old addresses to the Development Office, Symphony Hall, Boston, MA 02115. Including your patron number will assure a quick and accurate change of address in our files.

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